THE CARMEL BACH FESTIVAL

1984

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1985 FESTIVAL JULY 15-AUGUST 4

First Week - July 15-21
Second Week - July 22-28
Third Week - July 29-August 4

HIGHLIGHTS

Johann Sebastian Bach:
Mass in B-minor
The Magnificat
Concerto for Four Harpsichords
The Six Brandenburg Concerti
Cantatas Nos. 202 (The Wedding Cantata), 106 (Gottes Zeit) and 140 (Wachet Auf)

Antonio Vivaldi:
Concerto for Four Violins

Mission Concert:
Works of Heinrich Schütz, Domenico Scarlatti and George Friedrich Handel

Soloists will include, among others:
Igor Kipnis
Christiane Edinger

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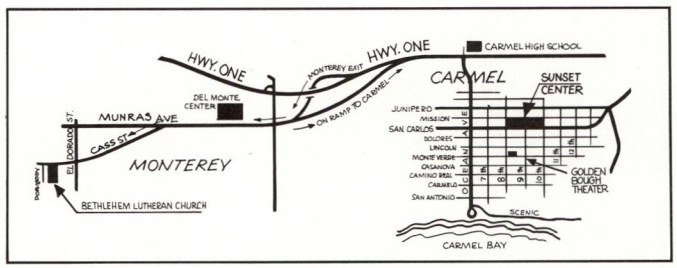

Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo
Music Director and Conductor

Please Note
No photography or recording permitted

No Smoking
shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers
will not be seated while the performance is in progress.

Carmel Bach Festival
P.O. Box 575
Carmel, CA 93921
624-1521

Cover:
Surf and Rock, Monterey County Coast, California c. 1951

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SANDOR SALGO

Music Director and Conductor

The distinguished conducting career of Maestro Sandor Salgo has won the acclaim of his fellow musicians and earned him citations from two national governments in recognition of his lifelong dedication to stylistic integrity in the performance of Western music.

A former student of Fritz Busch and George Szell, Mr. Salgo has served as guest conductor of the Royal Philharmonic Orchestra of London, the Staatsoper, Berlin, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, and the Vancouver Festival. He has toured with the Weimar Kammerorchester and recorded for Radio Freie Sender in West Berlin.

In 1980, Maestro Salgo conducted the Utah Oratorio Society's performance of Handel's *Messiah* in the Mormon Tabernacle in Salt Lake City. This performance was later telecast on Christmas Eve by the Public Broadcasting System.

Maestro Salgo has been Music Director and Conductor of the Marin Symphony since 1956. He is also Music Director and Conductor of the Modesto Symphony and of the Music at the Vineyards series in Saratoga, California.

A Professor Emeritus of music at Stanford University, the Maestro was presented in 1974 with that institution's Lloyd W. Dinkelspiel Award in honor of his "outstanding service to undergraduate education." He has also been awarded the Norman Fromm Citation of the College of Notre Dame in Belmont, California, for his contribution to the musical life of the San Francisco Bay area.

In 1981, in honor of his "great contribution to French music in California," Maestro Salgo was named a Chevalier of the National Order of Arts and Letters by the French government.

The 1984 season marks Sandor Salgo's 29th year as Director and Conductor of the Carmel Bach Festival. In honor of his unwavering commitment to artistic integrity in the propagation of the music of Johann Sebastian Bach through the annual performances of the Carmel Bach Festival, Maestro Salgo has received the Order of Merit, First Class, awarded by the government of West Germany.

Sandor Salgo

Jo Barton

THE PRESIDENT'S MESSAGE

In this country of great abundance, few things are rare: one is a tradition of excellence. The tradition of the Carmel Bach Festival is patent. Started forty-nine years ago by two ladies who loved music and beauty, it has flowered and grown in each of its years.

The excellence of the Festival is a product of continuing commitment. It is a result of talent, organization, and desire. The desire comes from a belief in beauty, but the talent and organization are dependent upon increased funding. Even though the Festival is consistently sold out, ticket sales cover only 58% of the budget. Costs do increase and the Board of Directors of the Festival attempts to keep ticket prices as low as possible.

This year the William and Flora Hewlett Foundation has given those who love excellence a challenge. The Foundation will match all new and increased donations up to $25,000 in the coming year. I am happy to report that we already have obtained one-third of this goal. In addition, if we are successful in achieving this match, the Foundation will again issue this challenge in 1985 and 1986. This is your chance to help us maintain our tradition of excellence.

For us fortunate few who tonight can relax and enjoy a tradition of excellence, thoughts of the future should be suspended as we participate in the energy and genius of music made possible by the generosity of those in the past. Tonight is the pleasure of excellence; tomorrow depends on us.

Jo Barton

Dene Denny, Founder

Hazel Watrous, Founder

There can be no doubt that Johann Sebastian Bach was a giant among men. As attested by twenty children and more than 200 cantatas, sonatas, fantasias, preludes, fugues, toccatas, and 143 chorale preludes, Bach lived a phenomenally prolific life. Even more impressive is the fact that Bach's music has maintained its appeal over the centuries and is loved by performers, audiences, and teachers alike.

Among the devoted admirers of Bach's music were Dene Denny and Hazel Watrous who had moved from San Francisco to Carmel in the 1920's to establish the Denny-Watrous Gallery. Miss Watrous was prominently associated with the players' group at the First Theater Group in Monterey. Miss Denny was a fine pianist who had performed avant-garde music extensively in San Francisco and elsewhere. Their gallery provided a home not only for sculpture, painting, and photography, but also for chamber music.

In 1932 Denny and Watrous organized a series of concerts in Carmel which planted the seed for the Carmel Bach Festival. Michael Penha, a former principal cellist of the San Francisco Symphony, assembled and rehearsed the original orchestra, composed of musicians from all over the Monterey Peninsula. Carpenters, butchers, socialites, photographers, and others rehearsed at night in a low-ceilinged room of the Denny-Watrous gallery on Dolores Street.

It was decided to open the weekly rehearsals to season subscribers. The response was immediate and enthusiastic, and audiences soon contained a nucleus of listeners who were familiar with each work performed. A rare rapport grew between the audience and musicians that held through the first three seasons.

The subsequent support of the Carmel Music Society had much to do with transforming this heterogenous group into the 50-member Monterey Peninsula Orchestra, which was augmented, thanks to cordial relations with the Musicians Union, by several professionals from the San Francisco Symphony. A 50-voice choir, formed under the direction of Miss Denny, made possible the presentation of many larger choral works.

In 1935 these many musical resources were brought together under the aegis of Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master.

The City of Carmel's charm made its own contribution to the success of the Festival. Cool summers attracted visitors to hear good music and explore the shops and restaurants lining Carmel's hilly streets.

A quartet of trombones opened the first four-day season on July 18, 1935, conducted by Ernst Bacon. Since that time, brass choirs have heralded each Festival from the tower of the Sunset Theatre. The first season's final concert was guest-conducted by Gastone Usigli in Carmel Mission Basilica, which had been built in 1771, only 21 years after Bach's death. A new home and new life had been found for Bach's music on the California coast.

Joy E. Belden

Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Quartet that had headlined the second and third pre-Festival seasons, became the Festival's pianist, continuo player, and harpsichordist. In 1973 he retired as general coordinator of the Festival but continued to serve as Southern California representative and consultant.

1942: The Festival began a three-year hiatus during World War II.

1956: Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

1961: The Festival was extended to ten days.

1973: To satisfy an increasing demand for seats, the Festival was extended to two weeks.

1979: Again, because of a growing audience, and to provide further financial support for the Festival, it was extended to include a third full weekend.

1983: The Festival was expanded to three full weeks, including 21 concerts, 17 recitals, and 12 lectures and symposia.

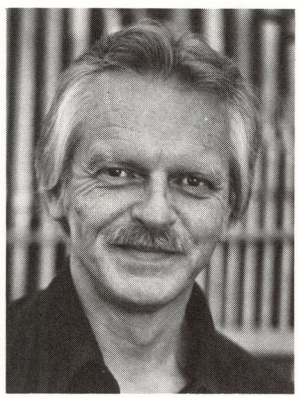
Priscilla Salgo
Director, Festival Chorale, and Assistant Conductor
Returning in 1984 for her 26th year as Director of the Festival Chorale, Priscilla Salgo has been called a "godsend of a choral conductor." Mrs. Salgo, the gracious wife of Maestro Salgo, received her Bachelor's and Master's degrees from Westminster Choir College, Princeton, New Jersey, and was a member of that institution's faculty for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich, and George Houle. Mrs. Salgo is currently conductor of the Marin Symphony Chorus and Choir Director of the Sunnyvale Presbyterian Church.

In the Festival Chorale, Mrs. Salgo has brought together a group of professional singers, mainly from the Los Angeles and San Francisco areas. Following special auditions, the 40-member group begins rehearsals during the spring.

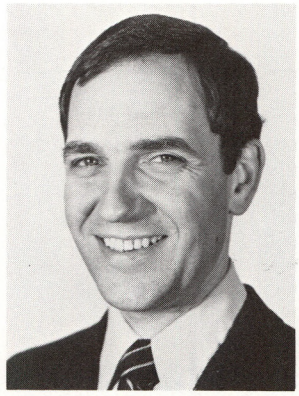
Rosemary Waller
Concertmaster
This year marks Rosemary Waller's 21st season as concertmaster of the Carmel Bach Festival Orchestra. A native of Indiana, she grew up in Southern California, where she was a student of Vera Barstow. After receiving her B.A. and M.A. from the University of Southern California, Mrs. Waller was awarded a Fulbright grant to the Paris Conservatory, where she studied for two years with Roland Charmy. She returned to the United States to become a member of the National Symphony in Washington, D.C. Subsequently, Mrs. Waller joined the Cincinnati Symphony, where she has been Principal Second Violinist since 1968.

A charter member of the Bowdoin College Chamber Players, Mrs. Waller appears regularly in chamber music ensembles and has twice performed at the Casals Festival in Puerto Rico. Among her recent performances in Ohio were a series of duo recitals for harp and violin.

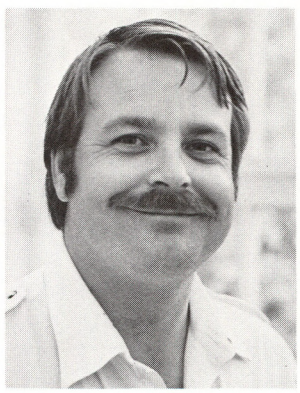
Mrs. Waller leads workshops for string players at Ohio University in orchestra audition and performance techniques.



Ken Ahrens
Director, Festival Chorus and Festival Librarian
For the past 21 years, Festival organist Ken Ahrens has served as Choral Assistant to Maestro and Mrs. Salgo and as Festival Librarian. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as assistant University organist. A Monterey Peninsula resident, Mr. Ahrens is founder of the Monterey Peninsula Community School of Music. He is also organist at Sunnyvale Presbyterian Church.



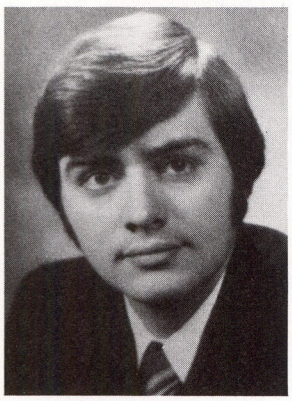
Clifford (Kip) Cranna
Program Coordinator and Lecturer
Kip Cranna received his undergraduate degree in choral conducting from the University of North Dakota and his Ph.D in musicology from Stanford University, where he specialized in Renaissance and Baroque music history and theory. He has frequently assisted the Festival with program notes, translations, lectures, and consultations, and has twice served as the Festival's Program Coordinator. He has conducted a number of choral groups in the San Francisco Bay area, and has been active as a director of church music programs. Since 1979 he has been on the administrative staff of the San Francisco Opera, where he currently serves as Musical Administrator.



Michael Becker
Stage Manager
Born in Germany, Michael Becker graduated from Carmel High School and worked for eight years on the Carmel Bach Festival stage crew. He has been Stage Manager for the Festival for six seasons.

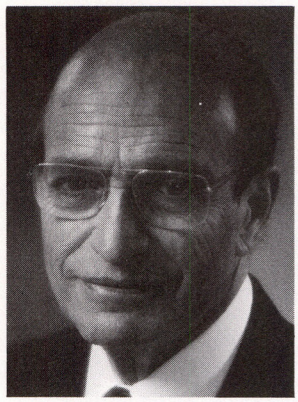
Mr. Becker received his Bachelor's degree in history and his Master's degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. Mr. Becker lives in Los Angeles with his wife and

three sons. He has been a teacher with the Los Angeles Unified School District since 1979.



John Hajdu
Lecturer
John Hajdu is chairman of the music department and Professor of Music at the University of California at Santa Cruz, where he is active as a conductor and scholar, focusing his work on baroque music. He has recently returned from France where he addressed an international conference on French classical sacred music at the Sorbonne. While a student in Paris with Nadia Boulanger, Dr. Hajdu began his exploration and study of French sacred music from the time of Louis XIV. His scholarly work includes critical editions of Gilles' *Messe des morts* and *Diligam te, Domine,* contributions to the *New Grove Dictionary of Music and Musicians,* as well as articles and reviews on Baroque music.

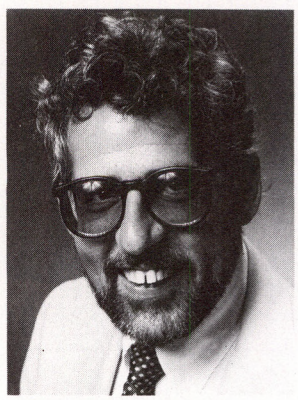
In 1980 Dr. Hajdu received the Noah Greenberg Award from the American Musicological society for "distinguished contribution to the study and performance of early music." The award provided funds which supported his recording of Gilles' work, which was issued by the Musical Heritage Society. As a member of the international committee of scholars undertaking the publication of the collected works of Lully, Dr. Hajdu is continuing work on the Latin motets of that composer.



James Schwabacher
Lecturer
James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the St. John Passion. Mr. Schwabacher has performed this role over one hundred times in his thirty-five year career including annual appearances with the Festival until 1975, when he retired. He has also appeared in opera and in recital throughout the country and abroad.

As Artistic Administrator, Mr. Schwabacher has been President of the Merola Opera Program of the San Francisco Opera for 25 years and continues to serve as Vice President of the San Francisco Symphony and Vice Chairman of the San Francisco Conservatory of Music.

Recently producing a Mozart opera in San Francisco and initiating a series of vocal recitals for the San Francisco Opera Center, Mr. Schwabacher received an honorary doctorate in music from the Conservatory this past year.



Albert Takazauckas
Stage Director
Albert Takazauckas returns for his second season with the Festival. Since staging *Così fan tutte* for the 1983 Festival, Mr. Takazauckas has directed the national tour of *Madama Butterfly* for Western Opera Theater, *The Way of the World* for the Berkeley Repertory Theater, *These Men* at the Magic Theater, *Abduction from the Seraglio* for the San Francisco Opera Center Showcase, and a concert staging of *The Magic Flute* for the Modesto Symphony with Maestro Salgo.

His play, *Cutting Canvas*, co-authored with James Keller, is currently running at San Francisco's Magic Theater. Mr. Takazauckas will debut this summer with the Chautauqua Festival with a production of *Hansel and Gretel*. In 1985, he will debut with the Fort Worth Opera with Stephen Paulus' *The Postman Always Rings Twice*.

Diane Thomas
Soprano, Southern California Coordinator
Now in her eleventh season with the Festival, Diane Thomas has appeared as soloist with the Los Angeles Philharmonic New Music Group, the Pacific Symphony of Orange County, the Saddleback Concert Chorale, and the Baroque Collegium of Los Angeles.

A member of *I Cantori,* Miss Thomas recently appeared as a soloist in the Monday Evening Concert series at the Bing Theater of the Los Angeles County Museum of Art, as well as in the West Coast premier of Britten's cantata *Phaedra*, Crumb's *Ancient Voices of Children*, and a work by Leo Smit. Miss Thomas has also toured nationally in recent years with the William Hall Chorale.

A graduate of UCLA and the Vienna Academy of Music, Miss Thomas was a regional winner and national finalist in the San Francisco Opera Auditions and attended the Merola Program.

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Bookkeeper
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MRS. LESLIE M. JOHNSON MEMORIAL FUND

Given by
Elizabeth J. Winters and Her Sons

For thirteen years, Mrs. Leslie M. Johnson traveled to the Carmel Bach Festival with a group of friends from the San Mateo area. Each year Mrs. Johnson celebrated her delight in the Festival by honoring her friends with a luncheon. In 1968, Mrs. Johnson moved to Del Mesa Carmel as one of the first residents, proclaiming the Carmel Bach Festival one of the main reasons for doing so.

Music played a large part in Mrs. Johnson's very active life. She was initiated as a member of Mu Phi Epsilon in 1918 and maintained an unbroken active membership. She was honored with many memorial contributions from the national and local membership.

Mrs. Johnson had a great appreciation for music. Her love for the musicians and Maestro Salgo that developed through attending the Festival for twenty-eight years will be celebrated in this and future seasons through the endowment of the principal flute chair of the Festival Orchestra.

The Virginia Best Adams Endowment was established in 1984 by the family and friends of Virginia Best Adams to celebrate the eightieth birthday of this charming lady and ever-gracious hostess who has created harmony and cheer in so many lives. The fund will enable talented young singers to study in Carmel with a well-known master vocalist specializing in music of the Baroque period. The classes will be presented bi-annually, beginning during the 1985 season of the Carmel Bach Festival in celebration of the tercentenary of the birth of Johann Sebastian Bach.

The Carmel Bach Festival is grateful to Mrs. Adams for her longtime interest in the Festival, and to the contributors to the Virginia Best Adams Endowment fund for their generous support.

Contributions designated for the Virginia Best Adams Endowment may be made to the Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.

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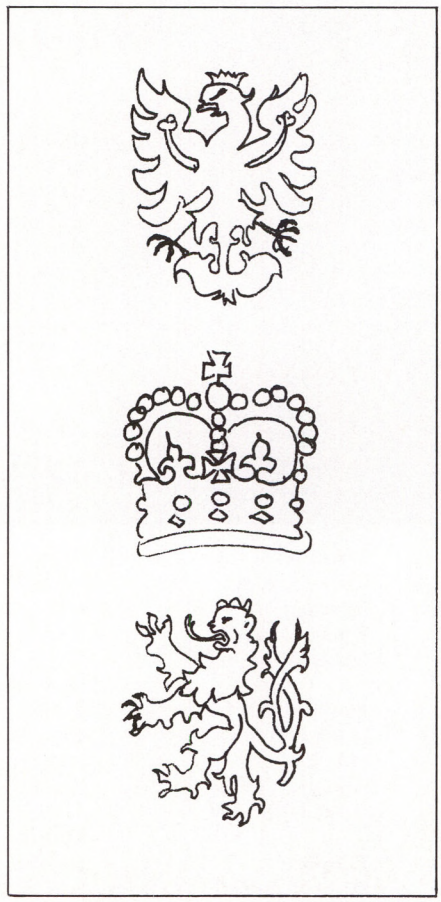
THE heraldic banners carried in the Wednesday night concert candlelight procession in the Carmel Mission reflect the complicated and violent history of the Kingdom of Naples, where the music for the 1984 Founders Memorial Concert was written.

The banner displaying two black eagles on a white ground against the red and gold vertical stripes of the Kingdom of Navarre represents the Hohenstaufen dynasty, which claimed Naples and Sicily in the 13th century. This design appears on later shields for rulers who claimed either the Kingdom of the Two Sicilies or the Kingdom of Naples.

Pope Clement IV entangled himself in the history of Naples in 1265 by urging Charles of Anjou, younger son of Louis VIII, to conquer the Kingdom of Naples before the Pope's enemies became too strong for comfort. The banner of Clement IV shows a red eagle trampling a green dragon on a white ground. Charles of Anjou is represented by twelve golden fleur de lis on a blue ground, surmounted by a red label, indicating a younger son.

The black winged arm and hand, brandishing a silver sword against a golden field, represents the province of Calabria, associated with Naples in the 14th century after King Robert of Naples named his son Duke of Calabria. From this Duke of Calabria issued several rather wild descendants, one of whom was Joanna. Her marriage to her cousin Andrew of Hungary, and other complex dynastic unions, complicated the shield of Charles III, King of Naples in 1382. His banner displays the red and white horizontal bars of Hungary beside the gold cross of the King of Jerusalem, beside the golden lilies of the House of Anjou. In 1276 Charles of Anjou had bought a claim to the Crown of Jerusalem and proudly added it to his shield, where it stayed for several generations.



Naples and Sicily were united under Spanish rule in the early 16th century when Spanish Hapsburgs claimed Naples and Sicily and ruled through a series of viceroys. The shield of the Conde de Lemos, Viceroy of Naples from 1610 to 1616, displays twelve golden circles on a red field, commemorating a man known for his social reforms.

Charles I, followed by his son Philip II, ruled Spain and much of Italy from 1516 until 1598. The arms of Charles I display the golden castle of Castile quartered with the red lion of Leon, placed beside the arms of Aragon and Sicily above the horizontal bars of red and white, representing Hungary, the golden lilies of France, the blue and gold diagonal stripes of Burgundy, the golden lion of Flanders on a black field and, centered on the shield, the pomegranate of Granada. Philip II added the shield of Portugal to his father's arms when he was elected king of Portugal in 1580.

Ferdinand IV, of the Spanish Bourbons, became King of Naples in 1759. His standard contains the familiar castle of Castile, the lion of Leon, the Bourbon lilies, the shield of Portugal, a red label indicationg a younger son, and the red circles on a gold field of the Medici from his maternal line. (Franz Joseph Haydn played and composed in Naples during Ferdinand's reign.)

Charles VI (1685-1740), an Austrian Hapsburg elected Roman Emperor in 1711, claimed Naples as part of the Roman Empire during the years in which Alessandro Scarlatti, Leonardo Leo, and Giovanni Pergolesi were writing music in that city. His shield combines the golden castle of Castile, red horizontal stripes, or gules, of Hungary, devices of Sicily and Burgundy, and the white golden crowned lion of Bohemia on a red ground.

Charles III of Spain, the Bourbon King of Naples from 1734-1759, held Naples as a subject of the Roman emperor. His shield displays a castle, lion, and pomegranate with a small superimposed shield carrying the Bourbon lilies.

Carlo Gesualdo, born in approximately 1561, played in the beautiful chapel of Gesù Nuovo, which is the source of much of the decoration on the backs of the banners. His second wife was Leonora d'Este of the Modena d'Este family, signified by the great white eagle, gold clawed and crowned on a blue background.

Appreciation is given to Robert York, Archivist of the College of Arms in London, to Kent Lydecker, Librarian of the Smithsonian in Washington, to Serena de Bellis, Curator of the Frank V. de Bellis Collection in San Francisco, to the librarians of the Pacific Grove, Monterey, and Santa Cruz Libraries for their help in researching the banners. The banners were made by Joan De Visser, Nancy Morrow, Melissa Lofton, and Oy Prasert,—with much additional help.

Nancy Morrow

ACKNOWLEDGEMENTS

This season's program will be drawn from the works of Gabrieli, Corelli, Hassler, C. P. E. Bach, Weelkes, Holborne, Mauret, and other composers of the Baroque period. These selections will be played by the Brass Choir either from the tower or the upper terrace approximately one half-hour before the concerts. The Brass Choir is directed by Carole R. Klein.

Brass Choir: Carole R. Klein, William Holmes, Catherine Murtagh, trumpet; Glen Swarts, Nicky Roosevelt, French horn; Jack Bayes, Suzanne Mudge, Douglas Thorley, trombone.

The Board of Directors of the Carmel Bach Festival wish to express their deepest appreciation to the following organizations and individuals:

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The Festival Staff wishes to thank all those loyal friends whose generosity and good will have made an immeasurable contribution to the success of the Festival.

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers, others modern reproductions.

Descriptions have been provided by the artists who play these instruments and whose names appear in the corresponding entries.

Baroque Organ *(Bethlehem Lutheran Church, Monterey).* Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco.

This is a "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and the pipes. The only electrical requirement is the current to the blower. The organ has 22 stops and 30 ranks of pipes, some made of copper, some of combined tin and lead, and some of wood.

Organo di legno *(Carmel Bach Festival).* Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement. "Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedeckt 8′, Rohrflöte 4′, and Principal 2′. The two lower octaves of the Gedeckt 8′ are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

Harpsichord *(Carmel Bach Festival).* Made in 1975 by Eric Herz in Cambridge, Massachusetts, the harpsichord is modeled after an 18th century instrument with a 16′ stop, which was built by Hass in North Germany. Anonymous donor. The instrument has two manuals; two 8′, one 4′, one 16′, and one nasale stop; and two lute (buff) stops, 8′ and 16′. All stops are pedal-operated.

Harpsichord *(Madeline Ingram).* Made in 1972 by Eric Herz in Cambridge, Massachusetts, this instrument is also modeled after an 18th century Hass harpsichord with a 16-ft. stop. The harpsichord has two manuals; two 8-ft., one 4-ft., one 16-ft., and one nasale stop; and two lute (buff) stops, 8-ft. and 16-ft. All stops are pedal-operated.

Violin *(Clayton Haslop).* Carlo Tononi, Bologna, Italy, 1712.

Violin *(Marilyn Robinson Sevilla).* Guadagnini, Turino, Italy, 1786.

Violin *(Rosemary Waller).* Joannes Baptista Gabrieli, Florence, Italy, 1763.

Violin *(Warren van Bronkhorst).* Nicolo Amati, Cremona, Italy, 1655.

Viola *(Thomas Hall).* northern Italian instrument, 18th century, maker unknown.

Viola da gamba *(Judith Davidoff).* Unknown English maker, 17th century.

Cello *(Peter Rejto).* Alexander Gagliano, Cremona, Italy, 1721.

Bass *(Richard Andrews).* Durand, Paris, France, 1797.

Concert
July 16 / 23 / 30
8 pm
Sunset Center Theater

I.
Johann Sebastian Bach
(1685-1750)

Cantata, "Gott ist mein König,"
BWV 71

Festival Chorus, Chorale,
and Orchestra

Alyce Rogers, *alto*
Gregory Wait, *tenor*
Douglas Lawrence, *bass*
The Chorale melody is sung by
Caterina Micieli, Mary-Esther Nicolà-Peck, Linda Sandusky, and Pamela Watkins

PROGRAM NOTES

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School of Performing Arts
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Edward Colby
former Head Librarian
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Chorus
Gott ist mein König
von altersher
der alle Hilfe tut,
so auf Erden geschicht.

God is my King
for all time,
To all on Earth
He offers his aid.

Aria for Tenor
and Chorale
Ich bin nun achtzig Jahr,
warum soll dein Knecht sich
mehr beschweren?
Ich will umkehren,
dass ich sterbe in meiner Stadt,
bei meines Vaters
und meiner Mutter Grab.
Soll ich auf dieser Welt
Mein Leben höher bringen,
Durch manchen sauren Tritt
Hindurch ins Alter dringen,
So gib Geduld, für Sünd
Und Schanden mich bewahr,
Auf dass ich tragen mag
Mit Ehren graues Haar.

I am now eighty years old,
Why should your servant yet
be burdened?
I want to return,
to die in my native land
by my father's
and mother's grave.
Should I on the earth try to elevate my life
through many false steps
in forging toward old age,
then give patience for sin
and protect me from disgrace
so that I might carry my gray hair with honor.

Chorus
Dein Alter sei wie deine Jugend,
und Gott ist mit dir
in allem,
das du tust.

Your old age is as your youth,
for God is with you
in all things,
and in all that you do.

Arioso for Bass
Tag und Nacht ist dein.
Du machest, dass beide,
Sonn und Gestirn, ihren gewissen
Lauf haben.
Du setzest einem jeglichen
Lande seine Grenze.

Day and night are yours.
You make the sun and stars
and set them in motion.
You set the borders of
every nation.

Aria for Alto
Durch mächtige Kraft
Erhältst du unsre Grenzen,
Hier muss der Friede glänzen,
Wenn Mord und Kriegessturm
Sich allerort erhebt.
Wenn Kron und Zepter bebt,
Hast du das Heil geschafft
Durch mächtige Kraft!

Through power and might
our borders are strengthened.
Here must peace shine.
Though murder and war
rise up everywhere,
though crown and sceptre shake,
You have made safety
through power and might.

Chorus
Du wollest dem Feinde nicht geben
die Seele deiner Turteltauben.

You will never grant Satan
the souls of your beloved.

Chorus
Das neue Regiment
Auf jeglichen Wegen
Bekröne mit Segen!

The new government,
all powerful,
crowned with blessings!

Friede, Ruh und Wohlergehen
Müsse stets zur Seite stehen
Dem neuen Regiment.
Glück, Heil
und grosser Sieg
Muss täglich von neuen
Dich, Joseph, erfreuen,
Dass an allen Ort und Landen
Ganz beständig
sei vorhanden
Glück, Heil
und grosser Sieg!

Peace, rest, and well-being
will have to step aside
for the new government.
Happiness, prosperity,
and great triumph
daily must renew
you, (Emperor) Joseph, rejoice!
For everywhere
the fully steadfast
are on hand.
Happiness, prosperity,
and great triumph!

PROGRAM NOTES

The inauguration of a new city council in the Alsatian community of Mühlhausen on February 4, 1708, provided the occasion for the composition of the grand "motetto," "Gott ist mein König." The same circumstance and the prestige of the city council afforded this cantata the added distinction of being the only one of Bach's works in this category published during his lifetime. In accordance with its public ceremonial character, "Gott ist mein König" is scored for powerful vocal and instrumental forces, including a large chorus, a "soloistic" small chorus, three trumpets, timpani, two flutes, two oboes, strings, and organ. The text sets forth two basic ideas: God's protection of the Free Imperial City of Mühlhausen, and the symbolic relation of age and youth to the Old and New Testaments. The choral fugue, "Thine old age be as thy youth," stands in the center of the cantata.

E.C.

II.
J. S. Bach

Brandenburg Concerto No.4 in G, BWV 1049

Allegro
Andante
Presto

Festival Orchestra

Rosemary Waller, *violin*
Louise Di Tullio, *flute*
Sarah Orme, *flute*
Bruce Lamott, *harpsichord*

PROGRAM NOTES

Employing the resources of a solo string instrument and two identical woodwinds for the concertino, Bach exploits in the violin rapid successions of notes, double stops and bariolage, and in the recorders graceful agility and echo stops. In the first movement the ritornello, instead of setting forth the customary stream of uninterrupted energy, has as a distinguishing feature the illusion of momentary suspension of motion. The *Andante* is characterized by antiphonal passages between the full band and the concertino. The finale is a fugue in which all voices participate on an equal basis, though the straightforward fugal texture is interrupted by florid passages for the solo violin. The concertino was originally scored for violin and two recorders, but in this performance two flutes are used for better balance with the solo violin.

E.C.

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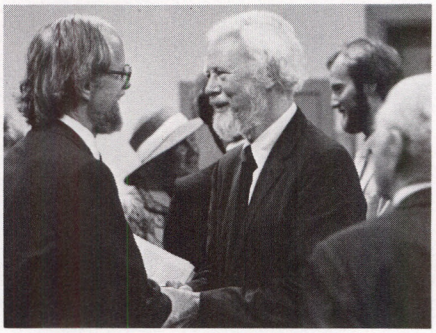


III.
Wolfgang Amadeus Mozart
(1756-1791)

Mass in c ("The Great"), K. 427

Festival Chorus, Chorale,
and Orchestra

Cheryl Parrish, *soprano I*
Kaye De Vries, *soprano II*
Gregory Wait, *tenor*
Jacob Will, *bass*

Edited by H. C. Robbins Landon

Chorus with Soprano I solo
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Chorus
Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.

Glory be to God on high,
and on earth peace to men
of good will.

Aria for Soprano I
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.

Chorus
Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to Thee
for Thy great glory.

Duet for Soprano I, Soprano II
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.

Double Chorus
Qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Thou that takest away the sins of
the world, have mercy upon us,
receive our prayer.
Thou that sittest at the right
hand of the Father,
have mercy upon us.

**Trio for Soprano I,
Soprano II, Tenor**
Quoniam tu solis sanctus,
tu solus Dominus,
tu solis altissimus,

For Thou only art holy,
Thou only art the Lord,
Thou only art the Most High,

Chorus
Jesu Christe. — Jesus Christ.

Chorus
Cum sancto Spiritu in gloria Dei Patris. Amen. — With the Holy Ghost in the glory of God, the Father. Amen.

Double chorus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. — Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory.

Double chorus
Osanna in excelsis. — Hosanna in the highest.

Quartet for Soprano I, Soprano II, Tenor, Bass
Benedictus qui venit in nomine Domini. — Blessed is He, who cometh in the name of the Lord.

Double chorus
Osanna in excelsis. — Hosanna in the highest.

PROGRAM NOTES

Although incomplete (the unfinished *Credo* is not included in this performance; the *Agnus Dei* is missing altogether), Mozart's "Great Mass in c" is his most ambitious religious work and merits comparison with Beethoven's *Missa Solemnis* and Bach's *B Minor Mass*.

There was no call for this kind of work in Vienna, where Mozart completed the Mass in his 27th year. With no prospect of performance or profit, the composer was able to lay out his ideal concept of what a mass should be. In addition, here was an opportunity to please his bride, Constanze; the Mass included effective soprano solos which would show her vocal range and abilities to advantage. The Mass is scored for oboes, bassoons, horns and trumpets in pairs, along with three trombones, used independently as well as to double the chorus parts; also strings, including violas, and organ.

The first performance of the Mass, in the Church of St. Peter in Salzburg, must have occurred with the support and special cooperation of the singers and instrumentalists, since the Archbishop would have been unlikely to pay for so expensive a production, especially for a work that he had not ordered composed.

Both the *Qui tollis* and the *Sanctus* use a double chorus. Further, Mozart's recent studies of the scores of Bach and Handel were of profound influence. The section "in excelsis" of the *Gloria* has a marked resemblance to portions of Handel's *Messiah. Cum sancto spiritu* is a magnificent fugue, probably the most extensive ever undertaken by Mozart.

R.K.

Concert
July 17 / 24 / 31
8 pm
Sunset Center Theater

I.
Antonio Vivaldi
(1678-1791)

Concerto for Bassoon in B flat ("La Notte"), Ryom 501

Largo
Presto - I Fantasmi
Presto
Andante molto - II Sonno
Allegro - Sorge L'Aurora

Jesse Read, *bassoon*
Festival Orchestra

PROGRAM NOTES

Bach's admiration for Vivaldi dated from as early as 1712, when a large quantity of Italian music became available to the musicians in the court at Weimar. Bach scholar Christoph Wolff has noted that Bach's confrontation with Vivaldi's music in Weimar prompted the "strongest single development towards Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes. The Festival this year appropriately includes a generous measure of works by Bach's well-known, but neglected, Italian contemporary.

Vivaldi wrote at least two concertos entitled *La Notte* (Night): a "Chamber Concerto" for several instruments, featuring primarily the flute, and this fine concerto for bassoon and strings. Vivaldi gave such programmatic titles to approximately two dozen of his 500-odd concertos, including the famous "Seasons."

The bassoon version of *Night* displays the virtuosity that came to characterize Bach's own instrumental style, particularly in the second movement, entitled *I Fantasmi* (Specters). The *Andante molto*, titled *Il sonno* (Sleep), contains an early example of extreme dynamic marking with pianissimo indicated for all the string parts. The effect is heightened by the suppression of the harpsichord for the movement.

The *Allegro* Finale, entitled *Sorge L'Aurora* (The Dawn Rises), returns to the virtuosic style, offering the soloist wide and rapid passage work.

J.H.

II.
Johann Sebastian Bach
(1685-1750)

Cantata, "Weinen, Klagen, Sorgen, Zagen" BWV 12
(In memory of Brooks Clement)

Members of the Festival Chorale,
Festival Orchestra

Alyce Rogers, *alto*
Gregory Wait, *tenor*
Douglas Lawrence, *bass*

Chorus
Weinen, Klagen,
Sorgen, Zagen,
Angst und Not
sind der Christen Tränenbrot,
die das Zeichen Jesu tragen.

Weeping, lamenting,
worrying, fearing,
anxiety and misery
are the tearful bread for Christians
who bear the sign of Jesus.

Recitative for Alto
Wir müssen durch viel Trübsal
in das Reich Gottes eingehen.

We must suffer much tribulation
before entering the kingdom of God.

Aria for Alto
Kreuz und Krone sind verbunden
Kampf und Kleinod sind vereint.
Christen haben alle Stunden
ihre Qual und ihren Feind;
doch ihr Trost sind Christi Wunden.

Cross and crown are bound together,
Struggle and treasure are united.
Christians have at all times
their affliction and their foe;
But their comfort is Christ's wounds.

Aria for Bass
Ich folge Christo nach,
von ihm will ich nicht lassen
im Wohl und Ungemach,
im Leben und Erblassen.
Ich küsse Christi Schmach,
ich will sein Kreuz umfassen.

I follow Christ,
I will not abandon Him,
in good times and hardship,
in life and at death's door,
I kiss Christ's humiliation,
I embrace his cross.

Aria for Tenor

Sei getreu, alle Pein
wird doch nur ein Kleines sein.
Nach dem Regen
blüht dem Sege,
alles Wetter geht vorbei.

Be faithful, all suffering
will be but a trifle.
After the rain
flower blessing,
All storms pass by.

Chorale

Was Gott tut, das ist wohlgetan,
dabei will ich verbleiben,
es mag mich auf die rauhe Bahn Not,
Tod und Elend treiben,
so wird Gott mich ganz väterlich
in seinen Armen halten,
drum lass ich ihn nur walten.

What God does is well done,
I will maintain that belief.
I may be driven to the rough road
by distress, death and poverty,
but, like a Father, God
will hold me in His arms:
Therefore for me He alone rules.

PROGRAM NOTES

After working under the constraints of the modest instrumental conditions at Arnstadt and Mühlhausen, Bach must have welcomed the musical possibilities offered by his appointment to the Duke of Weimar's court. Curiously, however, few sacred cantatas can be ascribed to the early Weimar years. *Weinen, Klagen, Sorgen, Zagen* (circa 1714) may have been only the second cantata Bach wrote after 1708. Bach's excellent Weimar librettist, Salomon Franck, probably wrote the text.

The Cantata provides a superb example of Bach's mastery of musical *affekt* (representation of feelings or emotions) in his text setting. Based on the Gospel according to St. John (Chapter 16, v.16-23) the text bespeaks the two basic emotions Bach contemplated so often in his great religious works: *sorrow*, in this case over the departure of Jesus, and *joy*, at his return.

Following an exquisite opening *sinfonia* we hear a moving chaconne, which Bach later would select as the focal *Crucifixus* in the *B-minor Mass*. This lament portrays sorrow with a descending chromatic bass line and falling couplets in the voices, the Baroque symbol for weeping. A joyful middle section depicts the contrasting joy of the faithful who bear the sign of Jesus.

The *recitative* provides the central message of the cantata ("We must through much tribulation enter into God's kingdom"), which is amplified in the alto and bass arias, rich in Christian symbolism (cross motives, and the rising line of the bass aria).

The tenor aria contains as a "hidden" message one of Bach's favorite chorales, *Jesu, meine freude* (Jesus, my Joy) here played by the trumpet. The implied text of the hymn translates:

"Jesus, my joy, my heart's pleasure, my delight. How great is my heart's fear and longing for you! Lamb of God, my Bridegroom, for me nothing on earth is so treasured."

J.H.

III.
Wolfgang Amadeus Mozart
(1756-1791)

Concerto for Flute and Harp in C, K. 299, (297c)

Allegro
Andantino
Rondo: Allegro

Festival Orchestra

Louise Di Tullio, *flute*
JoAnn Turovsky, *harp*

PROGRAM NOTES

Mozart composed this concerto during his ill-fated trip to Paris in 1778. Mozart and his mother, Anna Maria Pertl Mozart, arrived in the city on March 23; his mother died fourteen weeks later at the age of 58. Mozart, only 22 when he arrived in Paris, cared little for what he found there. He wrote his father of his distaste for the French taste in music and of his difficulty in showing due deference to potential patrons.

Despite these negative feelings toward the Parisians, Mozart admired the flute playing of the Count of Guines, and he described the harp playing of the Count's daughter, one of Mozart's composition pupils, as *magnifique.* He wrote the *Concerto for Flute and Harp* for this aristocratic French patron and his talented daughter. It is Mozart's only composition for harp.

The opening movement contains a rich but subtle and relaxed interplay of the two solo instruments. The serene *Andantino*, with its divided violas, carries a warmth and maturity that belies the age of its young composer. A gavotte-like and jovial finale completes the work.

J.H.

INTERMISSION

IV.
A. Vivaldi

Concerti for Violin, "The Seasons"

"Spring," Ryom 269

Allegro
Largo
Allegro

Ronald Copes, *violin*

"Summer," Ryom 315

Allegro non molto
Adagio
Presto

Clayton Haslop, *violin*

"Autumn," Ryom 293

Allegro
Adagio molto
Allegro

Michelle Makarski, *violin*

"Winter," Ryom 297

Allegro non molto
Largo
Allegro–Lento

Mark Volkert, *violin*

Festival Orchestra

PROGRAM NOTES

In the 18th century the concept of music as imitation of nature was fashionable among aestheticians and composers. Although it is not known to what extent Antonio Vivaldi was influenced by philosophical considerations, he has given us a compelling account of the practice in the four programmatic concertos known as "The Seasons." Each concerto is prefaced by a sonnet written by the composer or one of his librettists, and from these sonnets are drawn descriptive superscriptions which appear at appropriate points in the score. Although the four concertos are all in the three-movement (fast-slow-fast) pattern, the determinant values of the pre-set programmatic sonnets occasion abrupt momentary changes in tempo within individual movements. Translations of the superscriptions follow:

Spring. *(Allegro):* Spring has arrived, and joyously the birds greet her with happy song. And as the zephyrs breathe upon them, the streams murmur gently. The sky is covered with a black mantle and Spring is announced by lightning and thunder. Then, pacifying these heralds, the little birds resume their enchanting song. *(Largo):* And here on the flowery pleasant field amid the gentle rustling of the leaves, the goatherd sleeps with his faithful dog at his side. *(Allegro):* To the festive sound of the rustic pipe, nymphs and shepherds dance on the earth they love, so brilliantly garbed by Spring.

Summer. *(Allegro non molto):* Men and cattle languish and pine trees wither in this season of burning sun. The cuckoo looses its voice and soon the turtledove and goldfinch take up the song. Soft breezes blow, but suddenly the north wind seeks a quarrel and the shepherd, stricken by fear of the gale, weeps. *(Adagio):* The thunder and lightning allow the shepherd no rest. *(Presto):* Justifying the shepherd's fear, the lightning flashes and the thunder rolls, and the intemperate summer weather brings down fruit and grain.

Autumn. *(Allegro):* The peasants celebrate the bountiful harvest with songs and dances until, overcome by Bacchic spirits, they fall asleep. *(Adagio molto):* With the singing and dancing over, the season, with its balmy atmosphere, invites all to sweet slumber. *(Allegro):* At break of day the hunter goes forth with guns, dogs, and horns; he routs the quarry and follows in its tracks. Tired and terrified by guns and dogs, the hunter's prey longs to escape but is overcome and dies.

Winter. *(Allegro non molto):* To tremble in the icy snow; to be buffeted by the wind; to stamp one's feet; to have one's teeth set chattering by excessive cold. *(Largo):* To enjoy a quiet fireside while the rain pours down outside. *(Allegro - Lento):* To walk cautiously on the ice, moving slowly for fear of falling; to fall to the ground, start again on the ice and run until the ice breaks apart; to hear the winds joined in battle. This is Winter, and these are its joys.

E.C.

Recital
July 17 / 24 / 31
11 am
Golden Bough Theater

I.
Johann Sebastian Bach
(1685-1750)

Sonata in G for flute, violin, and continuo, BWV 1038

Largo
Vivace
Adagio
Presto

Louise Di Tullio, *flute*
Ronald Copes, *violin*
Bruce Lamott, *harpsichord*
Peter Rejto, *cello*

II.
George Frederic Handel
(1685-1759)

Sonata for flute in b, Op. 1, No. 9

Largo
Vivace
Presto
Adagio
Alla breve
Andante, a tempo di minuet

Louise Di Tullio, *flute*
Bruce Lamott, *harpsichord*

III.
Georg Phillipp Telemann
(1681-1767)

Sonata for flute in B flat
(from the Methodischen Sonaten, 1732)

Largo
Allegro
Allegretto
Vivace
Allegro

Louise Di Tullio, *flute*
Bruce Lamott, *harpsichord*
Peter Rejto, *continuo*

IV.
Wolfgang Amadeus Mozart
(1756-1791)

Quartet in D, K. 285

Allegro
Adagio
Rondo

Louise Di Tullio, *flute*
Ronald Copes, *violin*
Roxann Jacobson, *viola*
Peter Rejto, *cello*

TUESDAY

Recital
July 17 / 24 / 31
3 pm
Bethlehem Lutheran Church

Program to be announced

Peter Fennema, *organ*

Founders' Memorial Concert
July 18 / 25 / Aug. 1
9 pm
Carmel Mission Basilica

Music from the Kingdom of Naples

Sandor Salgo, *Conductor*
Priscilla Salgo, *Assistant Conductor*

Festival Chorale and Orchestra

Processional

PROGRAM NOTES

From the Middle Ages to the 19th century the city of Naples was the capital of a kingdom that stretched over most of southern Italy, representing the mainland portion of the "Kingdom of the Two Sicilies." Its long succession of foreign rulers—Norman conquerers, Hohenstaufens from Germany, Angevins from France, kings from Spain's House of Aragon, viceroys of the Spanish and Austrian Hapsburgs, Spanish Bourbons—made Naples an important cultural center reflecting an Italianization of its many foreign influences.

The establishment of four music conservatories in the 17th century helped to create a musical environment in Naples from which several generations of important composers and performers were to emerge in the early 1700s. Primarily devoted to opera, this "Neapolitan School" became so influential that its pre-eminence was recognized throughout the operatic circles of 18th-century Europe. But Neapolitan achievements in sacred and instrumental music were noteworthy as well, and helped to give the city a reputation so illustrious that a writer such as Charles de Brosses (on a visit in 1739) could call Naples "the capital of the world's music."

I.
Carlo Gesualdo
(1561-1613)

Motet, "Ave dulcissima Maria"
("Hail, Mary most kind")

PROGRAM NOTES

Easily the most widely-known Neapolitan composer of the late Renaissance was the nobleman Carlo Gesualdo, Prince of Venosa (a small principality just to the east of the city). He became nearly as famous for the highly chromatic expressivity and boldly dissonant harmonic writing of his madrigals as he was notorious for having murdered his first wife and her lover after surprising them ***in flagrante delicto***.

After his later marriage to Leonora d'Este, niece of the Duke of Ferrara, he became familiar with the musicians of the Ferrarese court and was highly influenced by their experiments with chromaticism. His rather unstable and melancholy mental state led him to emphasize subjects of romantic despair and suffering in his well-known madrigals, and correspondingly somber themes of sin and repentence in his less familiar motets. Much admired by his contemporaries for the daring extremes of his music, he nevertheless had few imitators, and his is a highly individualized style set apart from any compositional "school."

The five-part motet *Ave dulcissima Maria* is one of Gesualdo's *Sacrae Cantiones,* published in Naples in 1603. Like most of his sacred pieces it is less extravagant in chromaticism and dissonance than his madrigals, particularly in its contrapuntal opening section. The repeated "B" section, however begins with surprising harmonic shifts at the words "O Maria" and illustrates Gesualdo's penchant for emphatic pauses. It surely ranks among the passages from his motets which Alfred Einstein called "full of truth, depth, and reverence,...harmonic assurance and beauty."

II.
Leonardo Leo
(1694-1744)

Motet, "Misereris omnium Domine"
("You are merciful to all, O Lord")

PROGRAM NOTES

One of the foremost Neapolitan composers of the generation after Allesandro Scarlatti was Leonardo Leo. Trained at the Conservatorio Santa Maria della Pietà (where he later became a teacher), Leo spent most of his life in service to the royal chapel, first as organist (succeeding Scarlatti), and eventually as *maestro di capella*. Although he was famous in his day as a composer of operas, his reputation today rests largely on the church music he wrote for the royal chapel choir.

The motet *Misereris omnium Domine* is from a set of four such pieces that Leo wrote for inclusion in the Mass for Ash Wednesday. Typical of the Lenten tradition, the work evokes a mood of quiet and restrained penitence, avoiding any musical excess. Although written with conscious regard for the revered "Palestrina style" of the late renaissance, its highly syllabic style of text-setting and its harmonic language are those of the eighteenth century.

III.
Alessandro Scarlatti
(1660-1725)

Concerto Grosso No. 1 in f

Grave
Allegro
Largo
Allemanda (Allegro)

Festival Orchestra

PROGRAM NOTES

Often considered the "founder" of the Neapolitan school of opera composers, and undoubtedly its most famous representative, Alessandro Scarlatti was born in Sicily and spent his early years in Rome before going to Naples in 1684 to become chapelmaster to the Spanish viceroy. He quickly became the leading figure in the city's musical life: for the next 20 years, more than half the operas performed in Naples were by Scarlatti. His output of cantatas was likewise prodigious—over 600.

After various travels between 1702 and 1708, he returned to the service of the viceregal court (by then under Austrian control), and began a creative "mature period" (his mid-fifties) marked by the composition of considerable instrumental music. This shift in interest may have been due in part to the diminishing success of his operas. As Handel and Bach were to experience in the north a generation later, Scarlatti came to be regarded as an old master in a style which, in Neapolitan music circles of the 1710s and 1720s, had already begun to yield to a new gallant fashion—livelier, simpler, and less severe.

Among the instrumental works Scarlatti composed during this period are six *concerti grossi*, published posthumously in London around 1640 under the title *VI Concertos in Seven Parts* (referring to the 4-part string orchestra and 3 soloists: 2 violins and cello). Stylistically these pieces recall the works of Corelli, which Scarlatti must have heard during his student years in Rome. The first of these concerti, in F minor, is the most serious in tone, and the only one written in the strict four-movement "church sonata" pattern. The stately *Grave* is followed by an animated fugue featuring a distinctive repeated-note theme. After the somber and expressive *Largo*, the concerto concludes with a dance—a vigorous *Allemande* with the characteristic quick upbeats and sturdy 4/4 meter.

IV.
Francesco Durante
(1684-1755)

Motet for double chorus, "Misericordias Domini" ("The Mercy of the Lord")

PROGRAM NOTES

An almost exact contemporary of J.S. Bach, Francesco Durante shares with him the distinction, rare among Neapolitan composers, of having composed no operas, concentrating instead of church music. He held faculty positions at several of Naples' conservatories and came to be regarded as one of the greatest of the Neapolitan teachers, numbering Pergolesi and Paisiello among his many important pupils. (Durante's most widely-performed work, a five-part *Magnificat in B-flat*, has often been mistakenly attributed to Pergolesi.)

In his later years Durante became an important exponent of the *a cappella stile antico*—the idealized Renaissance style typified by Palestrina—and his views on the subject caused a minor academic controversy between his adherents and those of Leonardo Leo. The antiphonal motet *Misericordias Domini* dates from this latter period in his life and suggests the influence not only of Palestrina but also of the Venetian school of polychoral composers, such as Monteverdi and the Gabrielis. Yet only the outward form and basic texture of the work are actually backward-looking, for its strongly functional harmonic procedure and intense chordal structures create a musical work far removed from its 16th-century models.

V.
A. Scarlatti

Aria, "Si suoni la tromba" ("Let the trumpet sound")

Diane Thomas, *soprano*
Carole Klein, *trumpet*

PROGRAM NOTES

Neapolitan opera in Scarlatti's day consisted largely of a series of *da capo* arias (with a basic ABA form), each having its own character and mood based on a conventionally defined set of aria types. These included such general classifications as the *aria cantabile* (slow and melodious), the *aria parlante* (with a "talking," word-oriented style), and the forceful and spirited *aria di bravura*. In this latter category are to be found arias of vengeance, triumph, and rejoicing. One of the favorite varieties was the musical "battle cry," either literal or figurative, sounding a call to arms in military or amorous warfare.

Scarlatti's aria with *obbligato* trumpet entitled *Si suoni la tromba* is a fine example of this martial vocal style. Whether the work was written for an opera or a cantata, or as a separate concert piece is not known, as it survives only in a manuscript set of seven such pieces preserved in the Oxford University Library. It differs from most of Scarlatti's arias with trumpet in that it is scored from continuo alone, without accompanying violins. In the "A" section, the vocal part closely mimics the trumpet's vigorous dotted-noted rhythms and sturdy, triadic battle calls in D major. However, the middle section ventures into more distant keys—difficult to play on the baroque trumpet—and allows for more extended vocal flourishes with only an occasional comment from the instrumentalist. The florid melodic writing and high *tessitura* make the aria a virtuosic challenge for both performers.

VI.
L. Leo

Concerto in A for cello, strings, and continuo

Allegro
Larghetto
Allegro

Peter Rejto, *cello*

PROGRAM NOTES

Leonardo Leo's relatively small number of instrumental compositions (in comparison to his more than 60 operas) includes six concerti for cello and string orchestra, dating from 1737-38. As contributions to the corpus of 18th-century literature for cello, these pieces are significant predecessors to the works of Boccherini, both in their stylistic development and in their exploration of the technical possibilities of cello performance.

Of these six works, the *Concerto in A* in particular shares many characteristics with Boccherini's later works. The energetic first *Allegro* movement is followed by an eloquent and introspective *Largo* in the relative minor. The concluding *Allegro's* jaunty opening theme is shared on equal terms by the soloist and the accompanying strings, with a graceful and cordial interplay, notably lacking in virtuosic display.

VII.
Giovanni Battista Pergolesi
(1710-1736)

Stabat mater (excerpts) for soprano, alto, chorus, and strings.

Women of Festival Chorale

Cheryl Parrish, *soprano*
Donna Bruno, *alto*

Chorus
Stabat mater dolorosa — The mother stood grieving

Aria, *alto*
Quae morebat et dolebat — She who was mourning and lamenting

Duet
Quis est homo qui non fleret? — What man would not weep?

Aria, *soprano*
Vidit suum dulcem natum — She saw her dear son

Chorus
Fac ut ardeat cor meum — May my heart be enkindled

Aria *alto*
Fac ut portem Christi mortem — May I bear Christ's death

Duet
Quando corpus morietur — Although my body will perish

Chorus — Amen

PROGRAM NOTES

Although he enjoyed only limited success as a composer during his tragically short lifetime (he died of tuberculosis in 1736, at the age of 26), Giovanni Battista Pergolesi's posthumous fame made him one of the most widely admired composers in the late eighteenth century. Trained at Naples' Conservatorio dei Poveri di Gesù Christo, he later became chapelmaster to Prince Stigliano, a member of the viceregal court. His compositions include several serious operas, but his reputation rests largely on his comic opera intermezzo *La serva padrona* (The Maid as Mistress), which premiered in Naples in 1733. Much of the credit for the rise of the Italian *opera buffa* style has been attributed to this work. In Paris during the 1750s—years after Pergolesi's death—*La serva padrona* became the center of the important musical controversy known as the War of the Buffoons, between adherents of the French and Italian operatic styles.

Among Pergolesi's major sacred works, the most famous is his last: a

setting of the *Stabat mater* text, a liturgical poem expressing a penitent sinner's wish to share in Mary's sorrow at the foot of the cross. Pergolesi created an extended setting consisting of twelve arias and duets for treble voices, of which the initial duet and the closing pair of duets are presented here. The sorrowing mother's affliction is reverently mirrored in the mournful suspensions and chromatically descending lines of the opening duet. In the *Inflammatus et accensus*, a more operatic style comes into play, projecting a brighter vision of salvation and redeeming grace. The concluding duet's sublime mood of supplication leads to a briskly contrapuntal *Amen*.

VIII.
Franz Joseph Haydn
(1732-1809)

Nocturne No. 1 in C,
"For His Majesty, the King of Naples"
(HOB II:25)

Allegro
Adagio
Finale: Presto

PROGRAM NOTES

In 1786 Joseph Haydn, who was still in the employ of the Austrian prince Nicholas Esterházy, but whose growing fame had attracted the attention of musical patrons all over Europe, received a commission for a set of concerti for Ferdinand IV, King of Naples. The request could hardly have been denied, for Ferdinand's mother-in-law was Austria's dowager empress Maria Theresa, one of Haydn's primary patrons at Esterháza.

The Bourbon monarch Ferdinand, a man of boorish personal habits and little refinement, had been persuaded by his wife Maria Carolina to learn to play the *lira organizzata*—a type of hurdy-gurdy (a stringed instrument operated by turning a crank with one hand and playing a keyboard with the other) to which a bellows and a small set of organ pipes had been added. A primitive form of this instrument had long been a favorite means of street entertainment for the people of Naples.

Haydn fulfilled his commission with a set of concerti for two such instruments, and their success with Ferdinand led to the request for a set of "nocturnes" (instrumental serenades) with similar scoring. Originally written for two *lire*, pairs of clarinets, horns, and violas and cello, the nocturnes were rescored for Haydn's Salomon concerts in London in 1791-92. The new versions called for two flutes (or flute and oboe) in place of the two *lire*, and violins in place of the clarinets. Thus, modern performers have a variety of orchestration possibilities to choose from.

Stylistically similar to the divertimento, all eight of the surviving nocturnes are written in the form of miniature concerti in three movements: fast-slow-fast. Nocturne No. 1 (whose added introductory march is played as a recessional for this concert) exhibits the characteristic charm and gaiety of these pieces. The opening *Allegro's* sunny theme is announced in the first *lira* part (the king's), and is answered by the second *lira* (his teacher's). The same procedure marks the beginning of the delicate *Adagio*. The lively *Finale* is a hunting-style romp in 6/8 time.

IX.
G. B. Pergolesi

Gloria from the *Missa Romana,* (excerpts) for soli, double chorus, and double orchestra

Festival Chorale and Orchestra

Alison England, *soprano*

Chorus
Gloria in excelsis — Glory to God in the Highest

Aria, *soprano*
Laudamus te — We praise Thee

Chorus
Cum Sancto Spiritu — With the Holy Spirit

PROGRAM NOTES

Pergolesi's *Missa Romana* derives its name from an elaborate performance led by the composer at Rome's Church of San Lorenzo in Lucina on May 16, 1734, at the order of Duke Carafa-Maddaloni, a relative of Pergolesi's Neapolitan patron. For that performance the work's basic two-choir/two-orchestra format was enlarged to include four choirs, although the actual musical material remained the same. (The double-choir arrangement is in fact based on an earlier version for a single five-part choir.) Typical of the so-called "Neapolitan mass" then coming into vogue, the *Missa Romana* includes settings of only the *Kyrie* and *Gloria* parts of the mass, and consists of a series of individual "numbers"—arias, duets, choruses—which were to become standard features of concert mass settings by later European composers.

The seven "numbers" comprising the Gloria are laid out symetrically, with a central duet (skillfully interweaving the two orchestras), on either side of which is a pair of choruses separated by an aria. The variety of musical styles employed ranges from the brilliant *concertato* of the opening *Gloria* and the vigorous fugal writing of the *Propter magnam gloriam* (For Thy great glory) in the *Gratias*, to the emotional *Miserere* (Have mercy) passages in the *Qui tollis*, where slowly descending choral lines are highlighted by the soft pulsing of the strings. Of the two soprano arias, the graceful *Laudamus* displays the more *galant* sentimentality, while the sprightly *Quoniam* combines a delicate and agile vocal melody with the more old-fashioned "walking" bass.

Pergolesi's mastery of the learned style of counterpoint is demonstrated in the concluding *Cum Sancto Spirito*: a five-note theme announced by the basses in the opening chords becomes the *cantus firmus*—a melodic framework sung in long, slow notes—around which a complex contrapuntal movement is built, using three separate fugal subjects. A listener at the 1734 performance in Rome aptly described this work as *spiritosa e fuori dell' ordinario* "spirited and far from ordinary").

C.C.

X.
Recessionals

March from Nocturne No. 1, F.J. Haydn

Te Deum, Gregorian Chant

Recital
July 18 / 25 / Aug. 1
10:30 am
Sunset Center Theater

Johann Sebastian Bach
(1685-1750)

The Musical Offering (Musikalisches Opfer), BWV 1079
Sandor Salgo, Conductor
John Hajdu, Commentator

I.
Ricercar a 3 (Three-part fugue)

Neil Tatman, *oboe*
Anne Tatman, *English horn*
Jesse Read, *bassoon*

Canones diversi super Thema Regium (Various canons upon the Royal Theme)

II.
Canon perpetuus a 2 (Canon at the double octave)

Clayton Haslop, *violin*
Anne Tatman, *English horn*
David Starkweather, *cello*

III.
Canon a 2 violini in unisono (Canon at the unison)

Rosemary Waller, *violin*
Robin Jon Olson, *violin*
Jesse Read, *basoon*

IV.
Canon a 2 per motum contrarium (Canon in contrary motion)

Neil Tatman, *oboe*
Ronald Copes, *violin*
Patricia Whaley, *viola*

V.
Canon a 2 per augmentationem contrario motu (Canon in augmentation and contrary motion)

Mark Volkert, *violin*
Anne Tatman, *English horn*
Jan Volkert, *cello*

VI.
Canon a 2 per tonos (Modulating canon)

Michelle Makarski, *violin*
Roxann Jacobson, *viola*
Peter Rejto, *cello*

VII.
Sonata a 3 (Trio sonata)

Largo
Allegro
Andante
Allegro

Louise Di Tullio, *flute*
Rosemary Waller, *violin*
Peter Rejto, *cello*
Bruce Lamott, *harpsichord*

Thematis Regii elaborationes canonicae (Canonic elaborations of the Royal Theme)

VIII.
Canon perpetuus (Mirror canon)

Louise Di Tullio, *flute*
Sarah Orme, *flute*
Jesse Read, *bassoon*
Bruce Lamott, *harpsichord*

IX.
Canon a 2 (Crab canon)

Mark Volkert, *violin*
Clayton Haslop, *violin*

X.
Canon a 2 (Canon in contrary motion)

Thomas Hall, *viola*
Nancy Ellen Bien, *cello*

XI.
Canon a 4 (Four-part canon)

Rosemary Waller, *violin*
Randall Weiss, *violin*
Thomas Hall, *viola*
Peter Rejto, *cello*

XII.
Fuga canonica in epidiapente (Canonic fugue at the upper fifth)

Sarah Orme, *flute*
Neil Tatman, *oboe d'amore*
Jesse Read, *bassoon*

XIII.
Ricercar a 6 (Six-part fugue)

String Orchestra

PROGRAM NOTES

On the occasion of Bach's visit in 1747 to the Potsdam palace of Frederick the Great, the king invited the composer to try his Silbermann fortepianos, of which he had collected fifteen. Bach asked the king to give him a subject for a fugue, whereupon the master improvised a ricercar in three parts. When the king requested him to do the same for six voices, Bach declined on the grounds that not every theme was suitable for such treatment and substituted a theme of his own. However, upon his return to Leipzig, he worked out a fugue in six parts on the royal theme, designating it, as he did his three-part movement, Ricercar. Bach's use of the older term is attributed to the slow-moving opening of the royal theme.

The Ricercari a 3 and a 6 stand as the first and last movements of Bach's *Musical Offering* to King Frederick, the inner movements of which consist of canons and a trio sonata, all based on the king's theme. The first group of canons consists of canonic variations upon the theme, while in the second group the theme itself is elaborated. The *Trio Sonata*, which is the exact centerpiece of the cycle, is in four movements: *Largo, Allegro* (in bourrée rhythm) *Andante*, and *Allegro*.

E.C.

Concert
July 19 / 26 / Aug. 2
8 pm
Sunset Center Theater

I.
Johann Sebastian Bach
(1685-1750)

Trio Sonata in G, BWV 1039

Adagio
Allegro, ma non presto
Adagio é piano
Presto

The Los Angeles Piano Quartet:
Clayton Haslop, *violin*
Ronald Copes, *viola*
James Bonn, *clavier*
Peter Rejto, *cello*

The *Trio Sonata* was the predominant instrumental chamber music form during the Baroque era. Thus Bach's meager productivity in this form remains an anomaly in his prodigious catalogue of works. The normal baroque trio sonata employed two identical melody instruments and continuo, but his required four players (two for the continuo part). Because his other two trio sonatas, including the great sonata of the *Musical Offering*, call for varied instruments for the upper two lines, this is Bach's only known trio sonata that conforms to the normal baroque mold.

The *Trio Sonata in G* assumes the form of a church sonata, four movements in the slow-fast-slow-fast scheme. The first movement, in 12/8 meter, evokes a pastoral mood. The *Allegro, ma non presto* contains a forward-looking ternary form, the third section of which strikingly heralds a later 18th century recapitulation. The brief but moving *Adagio* highlights the work, preceding the fugal finale.

J.H.

II.
Wolfgang Amadeus Mozart
(1756-1791)

Quartet for Piano and Strings in g, K. 478

Allegro
Andante
Rondeau

The Los Angeles Piano Quartet

PROGRAM NOTES

Mozart's first piano quartet represents a milestone in the history of chamber music. Although Joseph Haydn cultivated important piano usage in his trios, Mozart, in this work, established the piano as an equal and sometimes dominant instrument in piano chamber music.

Viennese music dealer Hoffmeister contracted Mozart to do three such works, but following publication of the *G Minor Quartet*, Hoffmeister complained that the public found the work too difficult and would not buy it. Mozart released Hoffmeister from the contract and never completed the series.

The *Piano Quartet in G Minor* explores new territory. The opening movement displays the thematic breadth and strength of form that are generally noted in Mozart's first movements in this key. The opening theme contains an abrupt change of character in its second phrase, placing virtuosic demands on the pianist, and provides the source material for much of the energetic writing of the development and the dramatic coda at the end of the movement.

The *Andante* transforms the mood to one of quiet reflection. The finale, a rondo, completes this work with a multi-faceted movement which is, at times, light and seemingly frivolous, at others, turbulent and profound, harkening back to the character of the opening movement.

J.H.

INTERMISSION

III.
J. S. Bach

Arias

"Getrosst es fast ein heil'ger Leib," from Cantata BWV 133 *Ich Freue mich in Dir* (Cantata for the third day of Christmas)

"Leget euch dem Heiland unter" from Cantata BWV 182 *Himmelskönig, sei willkommen* (Cantata for Palm Sunday)

"Ich will nach dem Himmel zu" from Cantata BWV 146 *Wir müssen durch viel Trübsal* (Cantata for the third Sunday after Easter)

"Gelobet sei der Herr" from Cantata BWV 129 *Herr, mein Gott* (Cantata for Trinity Sunday)

Alyce Rogers, *alto*
Michelle Makarski, *violin*
Sarah Orme, *flute*
Neil Tatman, Anne Tatman, *oboe d'amore*
Madeline Ingram *harpsichord*
Nancy Bien, *cello*

PROGRAM NOTES

Although he never wrote an opera, Bach produced in his cantatas, oratorios, and passions expressive arias rivaled in his time only by those of the great opera composer Handel. Bach's arias characteristically present an instrumental melody that carries a unifying musical idea appropriate to the meaning of the text. The vocal line takes its point of departure from this instrumental *ritornello* and continues in counterpoint with it, expanding on the lesson or message being presented in the aria. Appreciating the full meaning of the arias depends very much on understanding the text, and for that reason literal, rather than poetic, translations are provided below:

"Getrosst es fast ein heil'ger Leib"
Take heart! There is holiness in the body, an incomprehensible essence from the highest. I have seen God. How well it has come to pass for me—face to face, His very countenance. Ah! My soul is now healed.

"Leget euch dem Heiland unter"
Lay yourselves before the Savior, Christian hearts. Place the spotless robe of your faith before him. Body, life, and power, be consecrated to the King.

"Ich will nach dem Himmel zu"
Heaven is my goal. Despicable Sodom, you and I have parted. My place is not here, for I can no longer live with you in peace.

"Gelobet sei der Herr"
Praise the Lord, my eternal, everlasting God, whose praise resounds in all the heavens! Praise the Lord whose name is holy! God the father, God the Son, and God the Holy Ghost.

J.H.

IV.
Ludwig van Beethoven
(1770-1827)

Piano Quartet in E flat, Opus 16

Grave
Allegro, ma non troppo
Andante cantabile
Rondo: Allegro, ma non troppo

The Los Angeles Piano Quartet

PROGRAM NOTES

Beethoven first produced this work as a quintet for piano and winds in 1796 and dedicated it to Prince Joseph Johann zu Schwarzenberg. He immediately reworked it for piano quartet. Both versions waited five years before their first performances.

The work has perhaps suffered for its frequent comparison to Mozart's *Quintet, K. 452* after which it is thought to be modeled. It is, indeed, one of a handful of Beethoven's works that may be accurately called 'Mozartian' by virtue of its lighthearted and entertaining quality.

Ferdinand Ries, in his *Biographical Notes on Beethoven* (1838), reported an amusing story concerning an early performance of this movement. Once, during a concert, Beethoven began to improvise at a pause in the finale (probably before the last statement of the principal theme), to the surprise of his fellow players. He prepared the return of the theme several times, only to digress again at the last possible moment. According to Ries, the audience took great delight in seeing the players repeatedly lift their instruments, only to put them down again. Only after amusing himself for quite some time did Beethoven finally drop into the resumption of the rondo, to the relief of his colleagues.

J.H.

Recital
July 19 / 26 / Aug. 2
11 am
Golden Bough Theater

I.
Johann Sebastian Bach
(1685-1750)

Sonata No. 1 in b for Violin and Harpsichord, BWV 1014

Adagio
Allegro
Andante
Allegro

Clayton Haslop, *violin*
Madeline Ingram, *harpsichord*

II.
Johann Sebastian Bach
(1685-1750)

Suite No. 4 for Solo Cello in E flat, BWV 1010

Prelude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Peter Rejto, *cello*

III.
Heinrich Ignaz Biber
(1644-1704)

Sonata No. 4 in C for Trumpet, Strings and Continuo

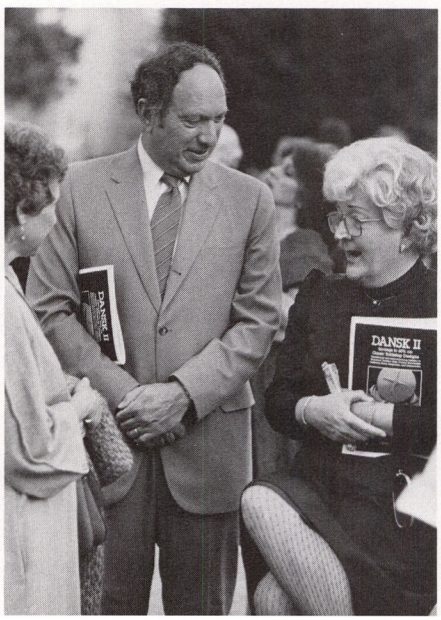
Allegro
Allegro
Andante
Adagio
Allegro

Carole Klein, *trumpet*
Clayton Haslop, *violin*
Warren van Bronkhorst, *violin*
Carrie Holzman, *viola*
Peter Rejto, *cello*
Madeline Ingram, *harpsichord*

IV.
Allessandro Melani
(1623-1676)

Cantata, "All' armi pensieri" for Trumpet, Soprano, and Continuo

Carole Klein, *trumpet*
Diane Thomas, *soprano*
Peter Rejto, *continuo*
Madeline Ingram, *harpsichord*



Concert
July 20 / 27 / Aug. 3
8 pm
Sunset Center Theater

Orlando Paladino

Dramma eroicomico in three acts (1782)

Music by Franz Joseph Haydn (1732-1809)

Libretto by Nunziato Porta (after *Ariosto's Orlando furioso*)

Sung in English, with concert staging. English translation by Barbara Silverstein and Vincent Liotta.

Critical edition by Karl Geiringer
By arrangement with Magnamusic-Baton, Inc. for Bärenreiter Verlag, publisher and copyright owner.

This concert sponsored in part by the National Endowment for the Arts and the California Arts Council

Sandor Salgo, *Music Director*
Albert Takazauckas, *Concert Staging*

Dramatis Personae
(in order of their appearance)
Angelica, Queen of Cathay (China), in love with Medoro
Elizabeth Pruett
Alcina, a sorceress
Donna Bruno
Medoro, a young Saracen soldier, in love with Angelica
Nile Norton
Pasquale, Orlando's squire
Kevin Skiles
Rodomonte, King of Barbary, Orlando's enemy and rival
Jacob Will
Eurilla, a shepherdess
Cheryl Parrish
Orlando, nephew and paladin (knight) of the Emperor Charlemagne; in love with Angelica
Quade Winter

Festival Orchestra

Bruce Lamott, ***harpsichord***

There will be one intermission of 15 minutes

Place: A mountain castle and its environs near the sea
Time: The ninth century

SYNOPSIS

The noble paladin Orlando has fallen passionately in love with Angelica, Queen of Cathay. She has rejected him in favor of the young Saracen knight Medoro. Orlando's distress has driven him to such raging madness that Angelica and Medoro have been forced to flee his wrath and take refuge in an isolated castle.

Act I

A room in the castle. Angelica laments her misfortunes and calls upon the sorceress Alcina, who promises her protection. Medoro has caught sight of Orlando's squire, which means that the paladin himself must be close by. Angelica urges Medoro to flee, but he is hesitant.

A pathway in the forest. Orlando's squire Pasquale is confronted by Rodomonte, another rival for Angelica's affections, who goes off to challenge Orlando to combat. Pasquale then encounters the shepherdess Eurilla and boasts to her of his travels and exploits.

The castle garden. Medoro resolves to depart, although Angelica is fearful of being left alone. Orlando enters the garden and, seeing the names of Angelica and Medoro carved on the fountain, flies into a destructive rage.

The countryside. Eager for a duel, Rodomonte continues his search for Orlando, who meanwhile meets Eurilla and reacts angrily to her confirmation of Angelica and Medoro's love.

A rocky seacoast. Pasquale and Eurilla warn Angelica that Orlando is approaching. In their escape, the three encounter first Rodomonte (still searching for Orlando), then Medoro (fleeing Orlando), and finally the sorceress Alcina, who tells the blustering Rodomonte that his strength is useless against Orlando's fury. She uses her magic powers to subdue both Medoro and Rodomonte.

Act II

A rocky shore. Orlando and Rodomonte confront each other at last, but their duel is interrupted by Pasquale's news that Angelica and Medoro are escaping. Orlando rushes off, leaving Rodomonte to fume over his lost opportunity for a glorious defeat of Orlando.

A barren plain near the sea. Medoro, seeking a hiding place, is discovered by Eurilla, and he asks her to convey his farewell to Angelica. Eurilla frightens the swaggering Pasquale by pretending to be Alcina. Her trick is revealed, and Pasquale proposes marriage. After suggesting an improvement in his wardrobe, Eurilla accepts.

A rocky promontory above the sea. Convinced that Medoro is dead, Angelica attempts suicide, but through Alcina's intervention Medoro appears in time to save her. Orlando arrives to prevent their escape, only to be challenged by Alcina, whose ominous threats so jar his senses that he lapses into hallucinations.

A room in the castle. Pasquale shows Eurilla his new finery and demonstrates his varied musical talents.

Alcina's grotto. To resolve their strife, Alcina has contrived to assemble the rivals and lovers in her magic cave. Orlando enters with the reluctant Pasquale. He attempts vengeance for Alcina's insults, but her magic spell turns his body to stone and transports his spirit to the underworld's River Lethe, whose waters erase all memory. Angelica and Medoro enter the cave seeking safety, followed by Rodomonte in search of his rival. For various reasons they urge mercy for Orlando, and Alcina complies by restoring his statue to life. Now cured of his

madness and infatuation, Orlando prepares to return to his soldierly life, as the relieved lovers join in praise of mutual devotion.

PROGRAM NOTES

If anyone had told Haydn that, although he was destined for immortality, thousands would remain unaware that he had ever written a note of opera, he would have been blankly incredulous. So wrote one of Haydn's biographers, Rosemary Hughes, some thirty years ago. Although the situation has changed somewhat in the intervening years—thanks in large part to the new editions and recordings of his operas which began to emerge in the 1970s—Haydn's role as an opera composer remains one of the least known aspects of his career.

Nevertheless, during his long years of service to Prince Nicholas Esterházy (from 1761 to 1790), the production of operas was one of Haydn's chief musical duties. The prince was immensely wealthy and a great lover of opera, maintaining a skilled troupe of musicians and a well equipped theater. Between 1776 and 1790 Haydn arranged, prepared, and conducted over 90 different operas, including 13 by Cimarosa and 11 by Paisiello, as well as works by Piccini, Dittersdorf, Süssmayr, Gassmann, and other contemporaries. The generally high quality of the performances is attested by the Empress Maria Theresa's oft-quoted remark, "If I want to enjoy a good opera, I go to Esterháza."

Haydn himself is believed to have composed around 25 operas, of which some 13 survive at least in part. (Of these, at least 8 have now been commercially recorded.) Included in this output were several marionette operas, all but one now lost, as well as serious works, burlesque comedies, and operas which mingle heroic and comic qualities. *Orlando Paladino* is one of the prime examples of this last type.

The exploits of the legendary hero Orlando had been a popular operatic subject long before Haydn's treatment of the story. The epic poetry of the *Chanson de Roland* (c. 1100) had been the basis for the Renaissance poet Lodovico Ariosto's *Orlando Furioso* (1516), which in turn became the source of numerous opera libretti, inlcuding those for Lully's *Roland*, Vivaldi's *Orlando Furioso*, and Handel's *Orlando*. One such libretto, D.F. Badini's *Le Pazzie d'Orlando* (The Follies of Orlando), set to music by P. A. Guglielmi for a 1771 London premiere, was substantially revised by the poet Nunziato Porta for performances in Prague in 1775, under the title *Orlando Paladino*.

In 1781 Porta went to Esterháza to assume the post of opera director for the prince. His revised libretto, which explores many of the comic aspects of Orlando's love-induced madness, was to become the basis for a new opera by his Esterháza colleague Haydn, who began the work in anticipation of a visit by the Russian Grand Duke Paul. When the expected visit failed to take place, the opera was instead given its premiere on the occasion of Prince Esterházy's nameday, December 6, 1782. *Orlando Paladino* was obviously an immediate success, for it was performed at Esterháza 30 times during the following two years, and was subsequently produced in some 20 cities of central Europe.

The music of *Orlando Paladino* combines the basic ingredients of the Italian *opera buffa* style with some of the folk elements typically found in Haydn's work. The composer's considerable skill at musical characterization is evident in the flirtatious good humor of the shepherdess Eurilla, the comic braggadocio of the cowardly squire Pasquale, the exaggerated bluster of the warrior king Rodomonte, and the more sublime emotions of the melancholy Angelica and her hapless lover Medoro. (This latter character shows a distinct resemblance to the ineffectual Don Ottavio in Mozart's masterpiece which was to emerge five years later, *Don Giovanni*; and while there is no evidence that Mozart was at all familiar with Haydn's opera, there is much in Pasquale's grumbling swagger to remind us of Leporello—he even has a "catalogue" aria.)

It was the role of Orlando himself, however, which demanded the most of Haydn's creative powers, for the dramatic predicament of a mighty hero overcome by madness necessitated a careful balance between near-comic fury and pitiable despair. Haydn achieves this aim most successfully in Orlando's accompanied recitatives, where—free of the melodic and rhythmic constraints of the aria, yet able to call upon the orchestra for dramatic punctuation—he allows the knight to voice the confused emotions of his clouded mind.

It would be futile to deny the weaknesses of Porta's libretto, overburdened as it is by its characters' constant efforts to pursue or flee one another, and its reliance on supernatural intervention to resolve dramatic conflicts. Yet in fairness, one might point out that it is not atypical of the convention-bound libretti set by composers of Haydn's day. The wealth of melodious arias, fine ensembles, and brilliant orchestral writing bestowed upon the opera are testimony to Haydn's ability to rise above a mediocre story line. (Special attention might be drawn to the lively finale of Act I, which anticipates Rossini in its spirited ensemble passages.)

Throughout his long career, Haydn resisted any temptation to overestimate his talents in the field of opera. In his later years, in fact, he was known to remark that he might have become a first-rate opera composer if only he could have gone to Italy. He seemed well aware of the fact that, despite his ability to create brilliantly conceived arias and individual scenes, he lacked the gift for achieving the overall dramatic flow that was the special genius of his friend Mozart. In December of 1787 Haydn wrote to an official in Prague who wished to commission an opera:

Recital
July 20 / 27
11 am
Golden Bough Theater

You ask me for an opera buffa . . . I cannot serve you if you want to produce it on the stage in Prague, because all my operas are much too connected with our company (in Esterháza) . . . It would be something quite different if I had the inestimable good fortune to compose an entirely new libretto for your theater there. But that too would be a daring thing to do, in that hardly anyone can risk being compared to the great Mozart.

Who, indeed, among composers of any age, would relish such a comparison?

Yet, taken on their own merits, the operas of Haydn contain musical riches whose full extent is only now beginning to be appreciated by the opera-going public. To look upon Haydn as a successful and accomplished composer of operas—and thus a true man of the theater—is to add an important new dimension to our understanding of this remarkable musician.

C.C.

I.
Johann Sebastian Bach
(1685-1715)

Partita No. 1 for Solo Violin in b, BWV 1002

Allemande
Double
Courante
Double
Sarabande
Double
Tempo di Bourrée
Double

Michele Makarski, *violin*

II.
Louis-Nicolas Clérambault
(1676-1749)

Cantata, "Abraham" for Voice, Viola da gamba, and Harpsichord

Diane Thomas, *soprano*
Judith Davidoff, *viola da gamba*
Bruce Lamott, *harpsichord*

III.
François Couperin
(1688-1733)

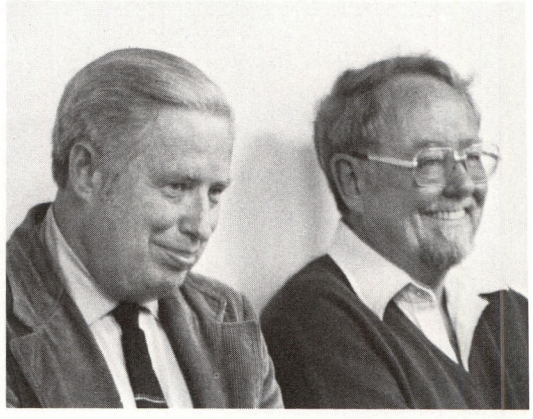
First Suite in e for Viola da gamba and Harpsichord

Prelude
Allemande
Courante
Sarabande
Gavotte
Gigue

Judith Davidoff, *viola da gamba*
Bruce Lamott, *harpsichord*

Recital
Aug. 3
11 am
Golden Bough Theater

On Friday, August 3, the Festival Chorale, directed by Priscilla Salgo, will replace one of the prior weeks' soloists.



IV.
Georg Philipp Telemann
(1681-1767)

Concerto in E for Violin and Viola da gamba

Allegro
Largo
Allegro

Michelle Makarski, *violin*
Judith Davidoff, *viola da gamba*
Bruce Lamott, *harpsichord*

Concert
July 21 / 28 / Aug. 4
8 pm
Sunset Center Theater

I.
Antonio Vivaldi
(1678-1791)

Concerto for Piccolo in C, Ryom 443

(Allegro)
Largo
Allegro molto

Louise Di Tullio, *piccolo*

Festival Orchestra

PROGRAM NOTES

This second festival program to feature the music of Bach's favorite Italian (see Tuesday evening's program notes) presents two of Antonio Vivaldi's fine concertos. Vivaldi, like his great German contemporary Bach, spent much of his life as a practical composer, writing works to be performed by the musical groups he directed. As professor of violin and later "maestro dei concerti" of the girls' conservatory at the Ospitale della Pietà in Venice, Vivaldi composed hundreds of pieces for the soloists and orchestra of that institution.

The *Concerto for Piccolo in C*, a brilliant work displaying both the skill of the performer and agility of the instrument, follows Vivaldi's typical three movement fast-slow-fast concerto pattern. The outer movements are characterized by extremely rapid passage work involving wide leaps and virtuosic broken chords. In the *Largo*, the soloist presents a florid song in 12/8 supported by sustained strings.

Notes by **R.K.**, revised by **J.H.**

II.
Johann Sebastian Bach
(1685-1750)

Cantata, "Ich habe genug," BWV 82

Douglas Lawrence, *bass*

Festival Orchestra

Aria

Ich habe genug,
ich habe den Heiland,
das Hoffen der Frommen
auf meine begierigen
Arme genommen.
Ich hab' ihn erblickt,
mein Glaube hat Jesum
an's Herze gedrückt,
nun wünsch' ich noch heute
mit Freuden
von himmen zu scheiden:
ich habe genug!

I have enough,
I have taken the Savior,
the hope of the faithful,
upon my eager arms.

I have beheld him;
my faith has pressed Jesus
to my heart.
Now, with joy, I wish
this very day
To leave here.
I have enough!

Recitative

Ich habe genug! Mein Trost ist nur allein, dass Jesus mein und ich sein eigen möchte sein. Im Glauben halt' ich ihn, da seh' ich auch mit Simeon die Freude jenes Lebens schon. Lasst uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten der Herr erretten.
Ach! wäre doch mein Abschied hier, mit Freuden sagt' ich, Welt, zu dir: ich habe genug!

I have enough. My sole consolation is that Jesus is mine and I wish to be his. I hold him in my faith, there I see, as did Simeon, the joys of everlasting life. Let us depart with this man.
Ah! May the Lord rescue me from the chains of my body.

Ah! if my time to go were here, with joy would I say, World, I have enough!

Aria .

Schlummert ein, ihr matten Augen,
fallet sanft und selig zu.
Welt, ich bleibe nicht mehr hier, hab' ich doch kein Theil an dir, das der Seele könnte taugen.
Hier muss ich das Elend bauen, aber dort, dort werd' ich schauen
süssen Frieden, stille Ruh'.

Slumber, weary eyes, close gently and blissfully.
World, I remain here no more, for there is nothing in you that is of use to my soul.
Here must I cultivate distress, but there, there I shall behold sweet peace, quiet rest.

Recitative

Mein Gott! wann kommt das schöne:
Nun! da ich in Frieden fahren werde, und in dem Sande kühler Erde, und dort, bei dir, im Schoosse ruhn?
Der Abschied ist gemacht.
Welt, gute Nacht.

My God! When will the beautiful "Now" come, when shall I go in peace and in the sands of the cool earth, there, in your bosom, rest?
The farewell is done.
World, good night.

Aria

Ich freue mich auf meinen Tod!
ach! hätt' er sich schon eingefunden.
Da entkomm' ich aller Noth, die mich noch auf der Welt gebunden.

I rejoice in my death!
Ah! Were it already here.
Then would I escape all wanting which still binds me in this world.

PROGRAM NOTES

This cantata was actually composed for Anna Magdalena Bach, was later transcribed for mezzo)soprano or alto, and finally transposed for bass. It is a rough paraphrase of the Song of Simeon, the *Nunc dimittis* . . . (Lord, now lettest thy servant depart in peace). In Henry Drinker's translation of the first recitative, are these lines,

"The joy that lies in Heaven, yon,
Ah, let me be like Simeon."

The cantata reflects a weary soul, happy only in anticipation of approaching death. Written in Leipzig in 1731 or 1732, it is scored for solo oboe, strings, organ and continuo.

R.K.

III.
Wolfgang Amadeus Mozart
(1756-1791)

Concerto for Piano in G, K. 453

Allegro
Andante
Allegretto

Festival Orchestra

Emile Naoumoff, *piano*

Steinway piano courtesy of Steinway & Sons, New York, and Abinante Music Store, Monterey

PROGRAM NOTES

Subtle, indeed, is this work, which completes a group of no fewer than four piano concertos that poured from Mozart during the winter of 1784. The concerto reflects an elaborate use of wind instruments and a sophisticated integration of motifs between solo piano and orchestra.

Scholars agree that Beethoven's *G Major Piano Concerto* takes its departure from Mozart's one piano concerto in that same key, but Alfred Einstein was prompted to observe that "the Concerto of Beethoven, who could not be naïve, is powerful and robust in comparison with the delicate shadings of this unique work, which has no parallel even among Mozart's other compositions."

The first movement follows traditional form with the principal ideas, including a closing section, introduced by the orchestra before the entrance of the soloist. The *Andante* divides into four sections, each of which is set off by a theme heard at the beginning of the movement.

The *Allegretto*, a theme with five variations, contains a tune that Mozart noted was learned by his pet starling, much to the composer's pleasure. An exuberant *presto* finale punctuates the concerto.

J.H.

INTERMISSION

IV.
A. Vivaldi

Concerto for Two Violins in a, Ryom 522

Allegro
Larghetto e spiritoso
Allegro

Festival Orchestra

Rosemary Waller, Mark Volkert, *violin*

PROGRAM NOTES

The *Concerto for Two Violins* follows Vivaldi typical concerto plan. Rich in virtuosic melodic writing, the first movement spins out a variety of textures contrasting soloist with soloist, and soloists with the full ensemble.

After a brief introduction characterized by the descending octave, the soloists present a beautiful lyric duet, accompanied by the upper strings (which develop the falling octave in their accompaniment). The effect is heightened by the silence in the bass line, until the return of the opening material at the very end of the movement. A virtuosic finale completes this excellent work.

J.H.

Recital
July 21 / 28 / Aug. 4
11 am
Golden Bough Theater

V.
Franz Joseph Haydn
(1732-1809)

Symphony No.88 in G, (HOB I:88)

Adagio-Allegro
Largo
Menuetto: Allegretto
Finale: Allegro con spirito

Festival Orchestra

PROGRAM NOTES

Haydn has long been recognized as "father of the symphony." Too often, however, in light of Beethoven's remarkable symphonic accomplishment, we overlook the astonishing variety and imagination in Haydn's symphonys. Here in the 88th Symphony we have a fully scored symphony in which the trumpets and timpani remain silent through the entire first movement and forty bars of the second. This superb effect was not lost on Brahms, who reportedly said, "I want my nineth symphony to sound like that."

Originality and innovation characterize this work. In the first movement a counterpoint to the first theme emerges in the smooth transition to the second theme. The counterpoint then provides the principal material for the development, resulting in an "Eroica"-like total integration of the movement.

The slow movement presents a set of variations on one of Haydn's expansive hymn-like themes. Robbins-Landon compares the *minuet*, with its prominent timpani part, to a Breugel painting with "stamping peasants dancing 'round kegs of wine and tables groaning with harvest feast."

The *finale*, a finely crafted sonata rondo, represents some of Haydn's most brilliant symphonic contrapuntal writing.

J.H.

I.
Works of Johann Sebastian Bach
(1685-1750)

Emile Naoumoff, *piano*

Prelude and Fugue in c sharp.

Italian Concerto in F, BWV 971

(Allegro)
Andante
Presto

II.
Works of Wolfgang Amadeus Mozart
(1756-1791)

Fantasy in c, K. 475

Sonata in c, K. 457

Molto allegro
Adagio
Assai allegro

Rondo in a, K. 511

Concert
July 22 / 29 / Aug. 5
2 pm
Sunset Center Theater

I.
Johann Sebastian Bach
(1685-1750)

Matthäus-Passion (The Passion according to St. Matthew)

Festival Chorus, Chorale, and Orchestra

Dramatis Personae
Evangelist
Ray De Voll
Jesus
Douglas Lawrence
Peter
Arthur Joseph Wand, Jr.
Judas
Edward Levy
Caiaphas
Duane Clenton Carter
Priests
Alexander Holodiloff
Pilate
Leroy Kromm
Pilate's Wife
Linda Sandusky
First False Witness
Anne H. Carey
Second False Witness
Mathew J. Scully
First Maid
Pamela Dale Watkins
Second Maid
Margot Power
Twelve Disciples
Kaye DeVries
Alison England
Mary-Esther Nicolà-Peck
Diane Thomas
Debbie Cree
Gabrilla Hoeglund
Barbara Lockert
Alan Caddick
William Davis
Thomas Goleeke
Edward Levy
Arthur Joseph Wand, Jr.

Solo Quartet
Elizabeth Pruett, *soprano*
Alyce Rogers, *alto*
Gregory Wait, *tenor*
Jacob Will, *bass*

The duet, "So ist mein Jesus nun gefangen," is sung by:
Kaye DeVries
Debbie Cree

Rosemary Waller, Mark Volkert, *violin*
Judith Davidoff, *viola da gamba*
Louise Di Tullio, *flute*
Neil Tatman, *oboe and oboe d'amore*
Anne Tatman, Scott Janusch, *oboe and oboe d'amore, English horn*
Richard Andrews, *contrabass*

The Soprano in ripieno in the opening chorus of Part I is sung by the Youth Choir, directed by Ken Ahrens

There will be an intermission of 30 minutes between Part I and Part II.

A complete text in German and English will be available at each Sunday performance.

PROGRAM NOTES

When Sebastian Bach first lifted his pen to his great Passion settings, he applied his talents to a musical tradition that began early in medieval history. Dramatic representations of the events of Holy Week are documented as early as the 10th century, but they probably began much earlier. Practices varied in the middle ages and Renaissance, but certain features which Bach preserved were established early: the story was told by a singer with a "sweet voice of medium pitch," and Christ's words were declaimed by a bass voice in a sustained manner.

The German tradition before Bach added the practice of meditative hymns and songs interspersed in the story at appropriate times. To this heritage Bach added the fullest musical resources available to him to create his inspired and unsurpassed *St. Matthew Passion*.

For all the greatness of Bach's prodigious musical output, including the profound religious statements of the *St. John Passion* and the *B Minor Mass*, the *St. Matthew Passion* stands as Bach's most musically unified large work. Because it is his largest work, both in its orchestration and its duration, it is arguably Bach's greatest achievement in the realm of sacred music. The *St. Matthew Passion* appears to have occupied a special position in Bach's own esteem; late in life Bach in his own hand carefully copied a score of the *St. Matthew Passion*. In this, the finest Bach autograph to have come down to us, the words of the Evangelist are entered in red ink, distinguishing the divine words of the Bible from the rest of the text.

Bach's Passions have been accurately described as a series of religious tableaus which are given for meditative contemplation by the faithful. The Passion presents the story, as reported by St. Matthew, in the declamation of the Evangelist, the lines of Peter, Pilate, and other characters, and the striking

turba choruses, the latter voice the words of the conspirators, the high priests, and the crowds. The action of the drama pauses at crucial points in the narrative while the congregation contemplates the events in a chorale (a contemporary hymn) or an aria (Bach's equivalent to the soliloquy). The entire work is framed both musically and textually by the great opening and closing choruses.

Bach's cantatas, written as weekly musical messages for the congregations of Leipzig, were meant to teach and uplift the members of his Lutheran faith. To this end, Bach employed the most direct musical representation of text. The St. Matthew Passion is rich in musical metaphor, having not only symbolism that extends far beyond the obvious, but also striking musical representations of concepts such as the "halo" (the light accompaniment of string instruments when Christ speaks), or the slow procession to the Cross (the profound opening chorus). Each aria embraces a musical *affekt* (feeling), appropriate to its subject and its message.

The choral forces have several symbolic functions in this work. When the choirs are combined, they represent the unity of the church, both in worship and in collective guilt. When separated, they represent the forces of good and evil. During the dramatic action, the first choir, which would be stage right, represents "good." Hence Bach scored the entire Gospel account, as delivered by the Evangelist and others, to come from the right side, with certain exceptions. Those exceptions all come from the second choir and include the words of the false witnesses, Peter's denial, Christ's words "My God, why have you forsaken me," and certain *turba* choruses.

To underscore the symbolism of the choirs in this performance, the two choirs wear red and white robes, representing respectively, the conspirators and the Christian community in Part I and, later in the story, the soldiers of the governor and the crowd gathered at the foot of the cross. The Disciples wear blue robes during Part I but reappear in white in Part II, symbolizing the shared guilt of the Christian community for the death of the Savior. The treacherous Judas reappears in red.

J.H.

Lectures

Monday
Lecture
July 16 / 23 / 30
3 pm
Carpenter Room, Sunset Center

Johann Sebastian Bach and his Music

Dr. Bruce Lamott

Wednesday
Lecture
July 18 / 25 / Aug. 1
3 pm
Carpenter Room, Sunset Center

Music from the Kingdom of Naples

Dr. Clifford Cranna

Saturday
Lecture
July 21 / 28 / Aug. 4
3 pm
Carpenter Room, Sunset Center

J.S. Bach's "The Passion According to St. Matthew"

Dr. John Hajdu

Symposium

Thursday
Symposium
July 19 / 26 / Aug. 2
3 pm
Carpenter Room, Sunset Center

F. J. Haydn's "Orlando Paladino"

James H. Schwabacher, Jr.
Dr. Clifford Cranna
Albert Takazauckas
Dr. Bruce Lamott
Elizabeth Pruett

Concert for Young Listeners

Tuesday
Concert for Young Listeners
July 24
2 pm
Sunset Center Theater

Dr. Clifford, *Commentator*

The Tower Brass Players
Carole R. Klein, *Leader*

The Festival Chorale
Priscilla Salgo, *Director*

Sandor Salgo
Executive Director

Summer Instrumental Workshop
June 15-July 13, 1984

Fred Schlichting
Director

1984 Officers
Steven Webster, Ph.D.
President
George W. Bishop, DVM
Vice President Finance
John Powers, Ph.D.
Vice President Program
Mary K. Gulla
Recording Secretary
Emily Woudenberg
Music Chairman

Executive Director
Anne Deffley
1073 Sixth Street, Monterey, CA 93940
(408) 372-6098

Instructors
Marilyn Robinson Sevilla, *strings*; Fidel Sevilla, *strings*; Hannah Harrington, *cello*; William Harrington, *brass*; David Babbs, *theory*; Julie MacKenzie, *flute*.

Students
David Arrivee, *clarinet;* Robbie D. F. Barnes, *violin;* Kyle Broenkow, *flute;* Suzanne Carr, *French horn;* Rick Chang, *violin;* Randall Foy, *trombone;* Bradley Gordon, *percussion;* Laura Gorman, *violin;* Charles Greer, *bassoon;* Janel Hatton, *flute;* Kristin Hart, *trumpet;* Miya Kajikuri, *oboe;* Angie Kim, *violin;* Janice Koh, *violin;* Heather McFadden, *violin* Ned McGowan, *flute;* Cindy Miller, *flute;* Cynthia Mitchell, *flute;* Marie Mockett, *violin;* Paul Morris, *trumpet;* Cindy Nishiguchi, *flute;* Jessica Poyner, *flute;* Meredith Schwartz, *cello;* Jeff Shaw, *violin;* Sean Sibert, *violin;* Susan Banks Staples *violin* Nathaniel Stooky, *violin;* Jeff Williams, *trumpet;* Won J. Woo, *violin;* Daria Yudacufski, *violin*

For many students, summer vacation is a time for sunshine and leisure, but for participants in the summer Instrumental Workshop co-sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, summer holds much more. This year under the inspiring directorship of Maestro Sandor Salgo, music students from the Monterey Peninsula, Salinas, and even a few from out of state who are able to stay with local friends, attended the instrumental workshop, where in three weeks' time they had the chance to read more music than in an entire school year. In private lessons and sectional rehearsals they received instruction in music theory and history, ensemble playing, and conducting.They read and played scores from the Festival program, as well as many other musical compositions.Chosen at spring auditions for their natural abilities and outstanding talent, these young musicians spent about 27 hours each week with professional musicians who devoted their time and talent to the workshop.

These workshops are possible only through the generous support of the Monterey Jazz Festival (a supporter since 1966), the Bing Crosby Youth Fund, the David and Lucille Packard Foundation, and a number of individual donors and clubs on the Monterey Peninsula. These contributors also make it possible for Lyceum Music Committee to offer scholarships.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization that sponsors seminars and special workshops on a variety of subjects for gifted, talented, and highly motivated young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists, and other professionals who devote their time and expertise on subjects ranging from Bach to wildflowers and from computers to veterinary medicine. This past year, the Lyceum arranged for over 200 seminars and workshops with an enrollment of over 2300 students.

In addition to the regular seminars, the Lyceum plans to present a four-week session in the subject areas of science/nature, visual arts, performing arts, and humanities, each subject to be offered in one-week intervals at three grade levels.

The Lyceum program augments regular school curriculum and provides students the opportunity to discover and develop special interests and talents. For the fourth year, the Lyceum is offering Triad, a four-week summer school, co-sponsored by the three Monterey Peninsula School districts. This stimulating summer school is specifically intended for the identified gifted and talented students, grades three through eleven.

Vocalists

Cheryl Parrish
Soprano
Cheryl Parrish most recently appeared with the San Francisco Opera Center as Gilda in Western Opera Theater's production of *Rigoletto*. A native of Texas, Miss Parrish graduated from Baylor University with a Bachelor's degree in Music. She later studied as a Rotary International Graduate Fellow at The Academy of Performing Arts in Vienna, Austria, where she made her European concert debut.

A Merola Opera Program participant in San Francisco for two years, she received the first prize Merola Award in 1981. She was also a National Semi-Finalist in the Metropolitan Opera Auditions and first prize winner in the San Angelo Symphony Young Artists Awards and the Shreveport Symphony Young Artists Awards. This past fall, Miss Parrish made her San Francisco Opera debut.

Elizabeth Pruett
Soprano
Born in Mississippi, Elizabeth Pruett received both her Bachelor's and Master's degrees from the Juilliard School of Music. In addition, she participated in Master Classes and private study with Elisabeth Schwarzkopf, Jennie Tourel, Martin Isepp, and Martin Katz.

Miss Pruett recently made her debut at the Paris Opera as Anaide in Rossini's *Moise,* following a season at the Glyndebourne Festival. Her initial appearance at Glyndebourne had been the previous summer when she sang Donna Elvira in *Don Giovanni.*

Appearing recently on national television with the Opera Company of St. Louis, Miss Pruett was subsequently selected to be Violetta in the New York City Opera Touring Company production of *La Traviata.* She appeared in the role of Countess in *Le Nozze di Figaro* with the Kentucky Opera Association and the Opera de Bogotá in Colombia, and later made her debut in Glyndebourne and Lyon as Angelica in *Orlando Furioso.*

Miss Pruett has been engaged for the spring season of the Metropolitan Opera.

Kaye De Vries
Soprano
Kaye De Vries is known to the Bay area for her performances with the San Jose, Oakland, and Marin Symphonies. A finalist in both the Metropolitan and San Francisco Opera Auditions, Miss De Vries' operatic credits include the Portland, San Jose, and San Francisco Opera Companies. Miss De Vries has performed in numerous community concerts and recently recorded Henry Brandt's *Litany of Tides* with the San Jose Symphony.

Miss De Vries has been a member of the Carmel Bach Festival Chorale for the past four years.

Donna Bruno
Mezzo-soprano
A native of Chicago, Miss Bruno began her studies at Eastern Illinois University and then finished a Master's degree at the University of Illinois, where she has studied with John Wustman and Thomas Wikman.

Miss Bruno has won numerous awards, including the American Opera Auditions in 1982, the Il Cenacolo Award of the 1982 San Francisco Opera Center Auditions, and the Jean Donnell Memorial Award of the 1983 San Francisco Opera Center Auditions.

Since participating in the Merola Opera Program, Miss Bruno has made regular appearances with the San Francisco Opera and its affiliates. This summer she will perform at the Sigmund Stern Grove Summer Festival and the DuPage Opera Repertory Theatre.

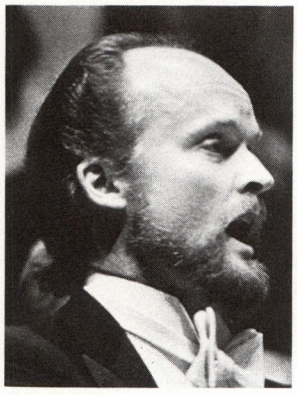
Miss Bruno is an Adler Fellow of the San Francisco Opera Center. She has appeared recently with the Marin Symphony, Chicago's Music of the Baroque, the Champaign-Urbana Symphony, and the DuPage Philharmonic Orchestra. In June, Miss Bruno sang Beethoven's Ninth Symphony with the San Francisco Symphony at Davies Hall.

Alyce Rogers
Mezzo-Soprano
Alyce Rogers has a many-faceted career in opera,

oratorio, chamber music, solo recital, and symphonic repertoire. She has appeared throughout the United States and in Israel, Japan, and Germany.

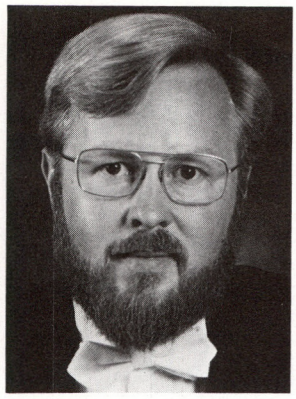
Since her last appearance with the Carmel Bach Festival in 1983, Miss Rogers has filled engagements in Boston, Salt Lake City, Portland, Seattle, and Sacramento, as well as the Grand Teton Music Festival and the Music of the Baroque in Chicago. Opera roles this season have included Joan in Tchaikovsky's *Maid of Orleans* and Dorabella in *Così fan tutte.* Next season she will add to her repertoire the role of Nancy in *Martha.*

Miss Rogers is a member of the recently formed Cantilena Consort which presents a varied repertoire of songs for voice and instruments.



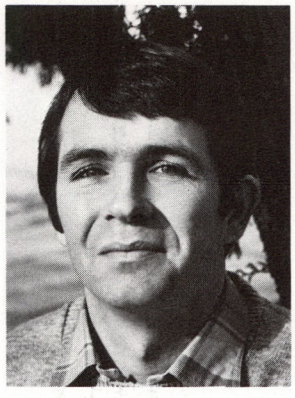
Ray DeVoll
Tenor
A native of Rochester, New York, Ray DeVoll is a lyric tenor who has toured throughout the world specializing in *lieder.* Mr. DeVoll studied with Norman Notley and Clytie Mundy in New York, and with Mark Pearson at the New England Conservatory in Boston.

Having performed under the direction of Fred Waring and also with Noah Greenberg in the New York Pro Musica early in his career, Mr. DeVoll currently divides his time between teaching voice at the New England Conservatory of Music in Boston and singing oratorios and solo recitals around the world.



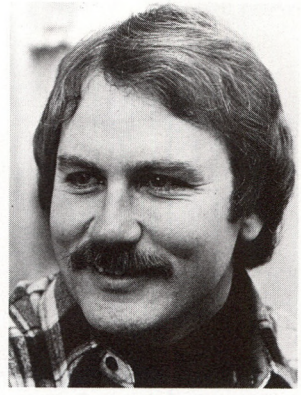
Nile Norton
Tenor
Nile Norton is currently Director of Choral Activities at Foothill College in Los Altos Hills. He has taught at Whittier College in California and Augustana College in Illinois. He holds a Bachelor of Music degree from Coe College and both the Masters and Doctorate Degrees in music from Stanford University.

As a Fulbright Scholar in 1970-72, Norton attended the Hochschule für Musik und darstellende Kunst in Vienna, receiving a Diploma in Lieder and Oratorio. He also studied at the Franz Schubert Institute in Austria. Norton's appearances as tenor soloist include recitals and numerous oratorio engagements with the San Jose Symphony, Schola Cantorum, the San Jose Symphonic Choir, the Santa Clara Chorale, the Master Symphonia, the Stanford and UC Berkeley orchestras, the Los Angeles Bach Festival, the Augustana College Handel Oratorio Society, the San Francisco Bach Choir, the Stanford Opera Workshop, and the Midsummer Mozart Festival.



Kevin Skiles
Tenor
A native of Pacific Grove, Kevin Skiles has appeared as a soloist with the Hidden Valley Opera, Artpack, Michigan Opera Theater, Pippin's Pocket Opera in San Francisco, and other opera companies. He made his San Francisco Opera Center debut in 1983 as Erice in Cavalli's *L'Ormindo.* He recently performed the role of Truffaldino in *The Love for Three Oranges* with the California Coast Opera. He will soon appear with the Portland Opera Association as Remendado Douglas in *Carmen.*

A 1982 state winner of the Music Teachers Association of California VOCE Award, Mr. Skiles has also appeared as a tenor soloist in Strauss' *Deutsche Motette* and Bruckner's *Te Deum* with the San Francisco Symphony and Schola Cantorum of Palo Alto.

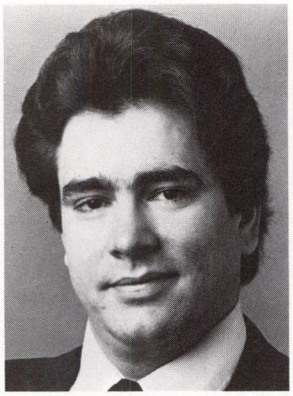


Gregory Wait
Tenor
Returning for his thirteenth season with the Festival, Gregory Wait is a Lecturer in Voice and Choral Conducting at Stanford University. A native Californian, Mr. Wait graduated from Chapman College, with graduate study at California State University, Fullerton, where he subsequently taught.

As Associate Conductor of the William Hall Chorale, with which he made his professional solo debut, and as Music Director of the Lutheran Chorale of Los Angeles, Mr. Wait prepared and conducted many of the choral masterpieces. He also has appeared in concert in many Southern California ensembles.

Since joining the Stanford faculty in 1979, Mr. Wait has co-conducted two series of Bach Cantatas for Stanford Memorial Church, sung with the Oakland, Marin, Monterey, and Modesto Symphonies, and with the California Bach Society, Masterworks Chorus, the San Diego Master Chorale, and most recently with Schola Cantorum, Palo Alto Chamber Orchestra, and the Peninsula Master Chorale. He appeared as soloist in the "Sing-It-Yourself-Messiah" at Davies Hall in San Francisco last year.

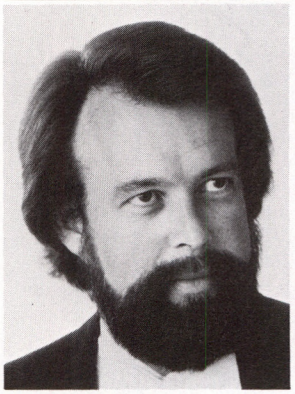
In addition to numerous upcoming solo engagements, Mr. Wait will present a seminar at the 1984 National Convention of the American Guild of Organists.



Quade Winter
Tenor
Quade Winter began his vocal studies in his native Oregon and continued with the San Francisco Opera's Merola Program in 1979, when he made his operatic debut as Max in *Der Freischutz* under the direction of Kurt Herbert Adler. In 1982 he made his European debut with the ensemble of Graz, Austria, and has since pursued an active career on both sides of the Atlantic.

Mr. Winter's singing has embraced a wide variety of musical and vocal styles, including Canio in *Pagliacci,* which he performed with the Anchorage Civic Opera; Don Ottavio in *Don Giovanni,* performed with the Carmel Bach Festival; Gabrielle in *Simon Boccanegra* and the title role in *Parsifal,* in which Mr. Winters appeared in Austria. He also appeared as Rodolfo in *Luisa Miller* with the Pocket Opera of San Francisco, the title role in the American premiere of Pfitzner's *Palestrina* with the Berkeley Symphony, and the title role in Cherubini's *Anacreon* at La Scala, Milan.

Mr. Winter's concert performances range from Bach's *St. Matthew Passion* with the Portland Symphonic Choir, to Mahler's *Das Lied von der Erde* with the opera of Palermo, Italy. Other European credits include concert and opera appearances in France, Yugoslavia, Switzerland, and West Germany, where he presently resides.



Douglas Lawrence
Bass
Douglas Lawrence has been associated with the Carmel Bach Festival since 1967. He is regularly featured at many festivals, including the Bethlehem Bach, Tanglewood, Ojai, Aspen, Casals, and Oregon Bach Festivals. He has performed with major orchestras throughout the United States and toured extensively in Europe, Japan, and South America.

Mr. Lawrence's recent performances have been with the Los Angeles Philharmonic, the Dallas Symphony, the Philadelphia Orchestra, the Vienna Symphony, and Chicago's "Music of the Baroque." Mr. Lawrence has also appeared at the Hollywood Bowl in performances conducted by Leonard Bernstein. His experience with staged productions includes appearances with the San Diego Opera Company, the Hawaii Opera Theatre, the San Francisco Opera, and the Opera Society of Washington; he has also performed in concert with the San Francisco and Boston Symphonies and the Los Angeles Philharmonic.

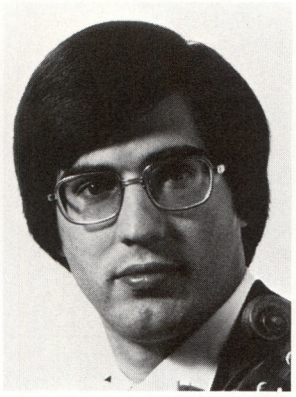
Mr. Lawrence is artist-in-residence at the Crossroads School in Los Angeles, and he regularly gives recitals and lecture demonstrations at colleges and universities throughout the country.

Jacob Will
Bass-Baritone
An Adler Fellow with the San Francisco Opera, Jacob Will appeared during the 1983 San Francisco Opera fall season as Montano in *Otello* and as Baron Douphol in *La Traviata.* Mr. Will was a participant in the 1982 Merola Opera Program, during which he appeared at the Stern Grove.

A native of South Carolina and a graduate of the University of Cincinnati, where roles included Masetto in *Don Giovanni,* Don Alfonso in *Così fan tutte,* and Don Basilio in *The Barber of Seville.* Mr. Will has also appeared in *Madame Butterfly* with the Columbia Lyric Opera and as Anselmo in Rossini's *La Gazzetta,* in which he was heard at the American Opera Auditions in Cincinnati.

Future engagements include appearances with the San Francisco Opera, where he will perform Masetto in *Don Giovanni* and Lord Rochefort in *Anna Bolena.*

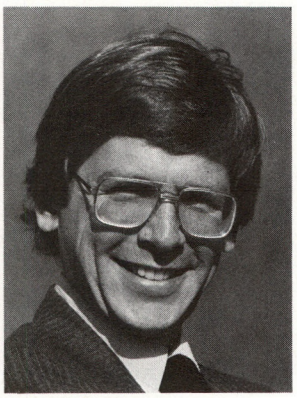
Instrumentalists



Mark Volkert
Violin
Mark Volkert is returning to the Festival for his eleventh season, his eighth as assistant concertmaster.

A graduate of Stanford University and a student of Stuart Canin, Mr. Volkert was concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony. In 1972, during his junior year at the university, he won a chair in the San Francisco Symphony Orchestra. He is now assistant concertmaster for that orchestra.

Mr. Volkert is an active composer of works for both large and small orchestra, including ballet, choral, and chamber music. His piece *Sinfonietta* was premiered in 1980 with Maestro Salgo conducting at Paul Masson Vineyard. As a composer he has received commissions from the Marin Symphony, Marin Arts Quartet, and the ballet group San Francisco Moving Company, among others.



Clayton Haslop
Violin
Clayton Haslop made his debut with the Los Angeles Chamber Orchestra under the direction of Neville Marriner in 1977. A protegé of Sybil Maxwell, Guido Monsoino, Eudice Shapiro, and Nathan Milstein, Mr. Haslop currently maintains a faculty position at Pomona College and serves as concertmaster for several professional orchestras in Southern California. In addition to these responsibilities and his appearance with the Los Angeles Piano Quartet, Clayton Haslop also appears widely as a guest artist on chamber music and recital series.

Michelle Makarski
Violin
Michelle Makarski performs regularly in Europe and the United States as concerto soloist and recitalist. A student of Mischa Mischakoff, Paul Makanowitzky, and Nathan Milstein, she has been heard on National Public Radio, Italian Radio, and Television (RAI), and the BBC. Her participation at the Marlboro Festival led to appearances on stage and in broadcast with Music from Marlboro.

In 1981, Miss Makarski was the winner of the Albert Curci Competition, and in 1982 she became the only American prize-winner in the history of the Carl Glesch Competition in London, where she performed with the Royal Philharmonic Orchestra. Miss Makarski has recently been appointed to the faculty of California State University at Northridge.

Ronald Copes
Violin, Viola
Active as a soloist and chamber musician, Ronald Copes has studied with David Gerone, Ivan Galamian, and Paul Makanowitzky. He participated in the Casals and Marlboro Festivals for several seasons, touring widely with Music from Marlboro. He has recorded numerous chamber and solo works for radio and television broadcast, and on Orion, CRI, Klavier, and Columbia records.

Currently, Mr. Copes performs with the Los Angeles Piano Quartet. Mr. Copes has won prizes in several national and international competitions, including the Artists' Advisory Council, the Merriweather Post, and the Concours International d'Execution Musicale in Geneva. He presently serves on the artists faculty of the University of California at Santa Barbara.

Judith Davidoff
Viola da gamba
Judith Davidoff is the director of the New York Consort of Viols, which has made five recordings and commissioned two pieces under her direction. She is a frequent soloist with leading choruses in the performances of the St. John Passion and the St. Matthew Passion. Since its founding in 1976, Miss Davidoff has been the cellist of the Arioso Trio; she is also a member of the early music consort Boston Camerata, and the New York Pro Musica.

As a member of the music faculty of Sarah Lawrence College, Miss Davidoff is in residence with the ensemble "Music for a While," which forms the core of a masters program in the performance of medieval and renaissance music. She is slso on the music faculty of Teachers College, Columbia University.

Performing on a rare viola da gamba dating from the seventeenth century, Miss Davidoff returns to the Festival for her seventh season.

Peter Rejto
Cello
Peter Rejto was born in California and attended UC Berkeley and the University of Southern California. His principal teacher was his father, Gabor Rejto; he also studied in the master classes of Pablo Casals, Pierre Fournier, and Gregor Piatigorsky.

First prize winner in several national and international competitions (Young Musicians Foundation, Chicago Civic, Coleman, Young Concert Artists), Mr. Rejto has appeared throughout the country and abroad with such orchestras as the California Chamber Symphony, the Dallas and St. Louis Symphonies, and the Filarmonica de Caracas in Venezuela. He has appeared in recital in New York at Hunter College, Kaufmann Hall, and the Metropolitan Museum.

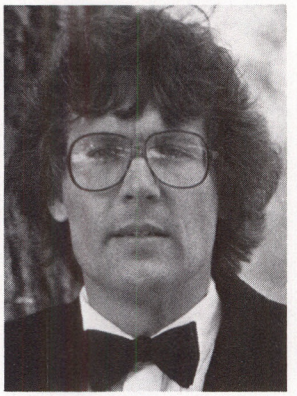
Peter Rejto is a "Touring Artist" with the Cultural Presentations Division of the U. S. Communications Agency, and in 1974 became the first American cellist to tour Bulgaria. He is currently professor of Cello and Chair of the String Department at California State University, Northridge.

Louise Di Tullio
Flute
At the age of nineteen, Louise Di Tullio won a position with the Los Angeles Philharmonic, where she performed for six years. She has since appeared as soloist with the Boston Pops Orchestra, the Glendale, Modesto, and Pasadena Symphonies, and as principal flutist with the Los Angeles Chamber Orchestra and the California Chamber Symphony. Most recently she has performed with the Monterey County Symphony, the Laguna, Las Vegas, and Glendale Chamber Orchestras, as well as with numerous festival orchestras. Miss Di Tullio is also principal flutist with the Pasadena Symphony Orchestra, as well as being a member of the Di Tullio Trio.

Having been named for four consecutive seasons the Most Valuable Player by the Los Angeles Chapter of the National Association of Recording Arts and Sciences, Miss Di Tullio has now been declared Winner Emeritus of this award. Her most recent recordings include works for flute and harp with Susann McDonald and for solo flute with the English Chamber Orchestra in London. This is her nineteenth season with the Festival.

Sarah Orme
Flute
Sarah Orme is a graduate of the University of Southern California with a Bachelor's degree in flute performance. In addition to private study with Louise Di Tullio, she has performed in master classes for Jean-Pierre Rampal, Marcel Moyse, Julius Baker, William Bennett, and Geoffrey Gilbert.

Miss Orme is a member of the Pasadena Symphony, the Glendale Chamber Orchestra, and numerous chamber groups that perform throughout Southern California. She also records for the film and television industries. Miss Orme has received first place awards in the Brand Associates Young Artist, Pasadena Fine Arts Club Young Artists, and the Baroque Consortium Young Artists competitions.



Jesse Read
Bassoon
Jesse Read returns for his fourth season as principal bassoonist with the Bach Festival. In recent years Mr. Read has lived and worked in Switzerland and Holland, performing numerous solo recitals on Dutch, German, Belgian, and Swiss radio. He was a Professor of Bassoon and Chamber Music at the Utrecht Conservatory of Music in the Netherlands.

Mr. Read specializes in the performance of Baroque and Classic Period wind music on original period instruments, and is a well-known performer on the Baroque bassoon.

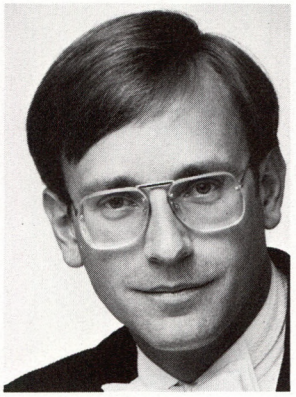
Mr. Read has performed with the San Francisco Opera and Spring Opera, the Metropolitan National Company, and the CBC Vancouver Chamber Orchestra. He has appeared as soloist with numerous orchestras, including the Netherlands Radio Chamber Orchestra and the Cologne Chamber Orchestra. has recorded for the Phillips and Elena labels, and his debut solo album of six sonatas for bassoon by François Devienne is to be released this Fall on Etcctera.

Carole Klein
Trumpet, Tower Music Coordinator
Now in her eighth season with the Festival, Carole Klein holds both musical and managerial posts. Currently Principal Trumpet with the Marin Symphony, Miss Klein also performs regularly with the San Francisco Opera and Ballet Orchestras. In addition, she is Personnel Manager and Orchestra Contractor for the Masterworks Chorale of San Mateo and for the California Bach Society. She is also on the faculty of Sonoma State University.

Miss Klein received her B.A. from Washington University in St. Louis and her M.A. from Stanford, where she studied Baroque music. Performing throughout the San Francisco Bay Area, Miss Klein is the First Trumpet in the Golden Gate Brass, a quintet which performs in San Francisco and Oakland.

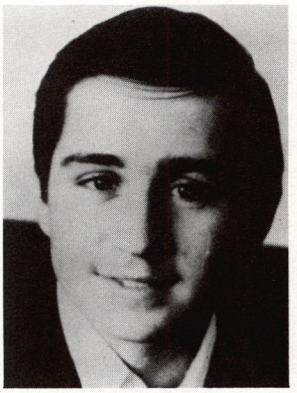
James Bonn
Piano
James Bonn, professor of piano and chair of keyboard studies at the University of Southern California, has had a distinguished career as a piano soloist and a master of historical keyboard instruments. He has appeared as guest soloist with Antal Dorati and Arthur Fiedler, and has performed more than thirty concertos of the repertoire. His principal teachers were keyboard artists Robert Goldsand, Bernhard Weiser, and Gustav Leonhardt.

Mr. Bonn's most recent recording demonstrates the historic sounds of five pianos at the Colt Clavier Collection in England. He has also recorded for the Harvard *Historical Anthology of Music* and the Metropolitan Museum of Art *Historic Instruments in Performance* series. His recording of the 1720 Cristofori piano was awarded a "Critics Choice" by High Fidelity Magazine.



Bruce Lamott
Harpsichord, Lecturer
Bruce Lamott celebrates his eleventh year with the Festival this season. A specialist in the ornamentation and improvisation practices of the Baroque period, he earned an M.A. and Ph.D. in musicology at Stanford following undergraduate study at Lewis and Clark College. He has been featured in a performance of all six Brandenburg Concertos by the Sacramento Symphony and has also performed with the San Francisco Opera Showcase, Spring Opera Theater, Marin Symphony, and the UC Davis Symphony.

Formerly a member of the musicology faculty at UC Davis, Dr. Lamott is director of the music program at San Francisco University High School, a college preparatory academy. He has given a seven-week course for the San Francisco Lay Center for Theological Studies entitled "The Gospel According to Bach." Most recently, Dr. Lamott was Chorus Master for the Sacramento Symphony Chorus performance of Bach's *Mass in B Minor.*



Emile Naoumoff
Piano
Born in Bulgaria, Emile Naoumoff began studying piano at the age of five and was a student of Nadia Boulanger from 1971 to 1979 in Paris. In 1975, he entered the National Conservatory of Music in Paris, and in 1978, at the age of sixteen, Mr. Naoumoff received the first prize in two classes, piano and chamber music.

As a composer, Mr. Naoumoff wrote his first piano concerto when he was ten years old, a work he subsequently performed under the direction of Yehudi Menuhin. He has won several international awards for his compositions, many of which have been published.

Mr. Naoumoff has appeared in concert and recital throughout Europe, most recently performing in Toronto, New York, and Paris. This is his first appearance with the Carmel Bach Festival.

Joann Turovsky
Harp
JoAnn Turovsky is principal harpist with both the Pasadena and Long Beach symphonies and is head of the harp departments of the University of Southern California and Pomona College.

Ms. Turovsky has won numerous awards, for both her solo and chamber repertoire interpretations. These include the first prize in the American Harp Society National Competition,

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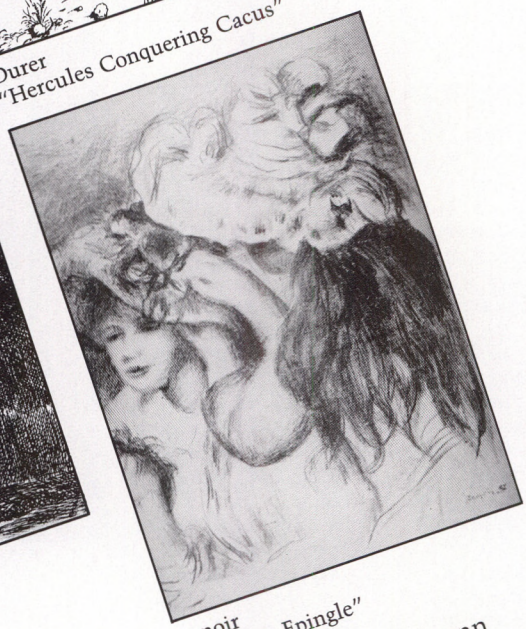

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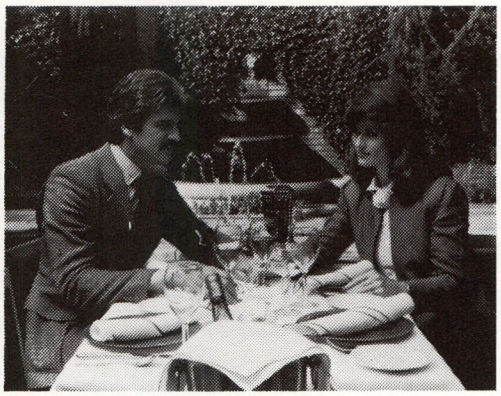

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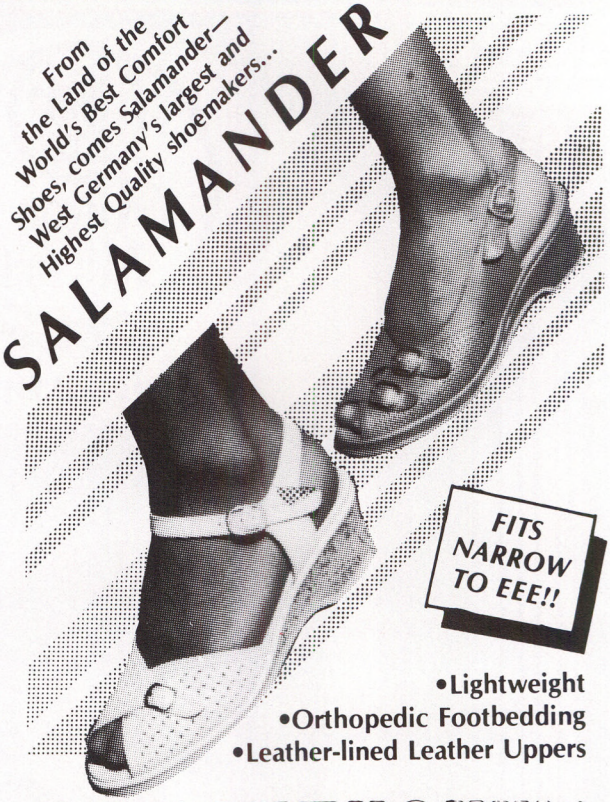

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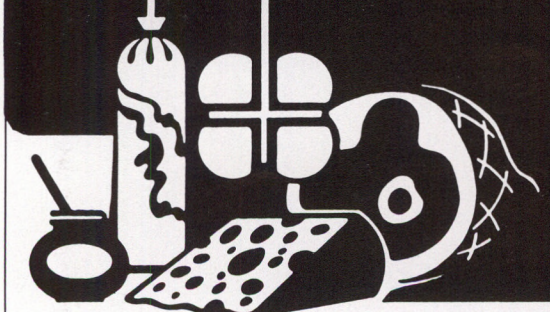

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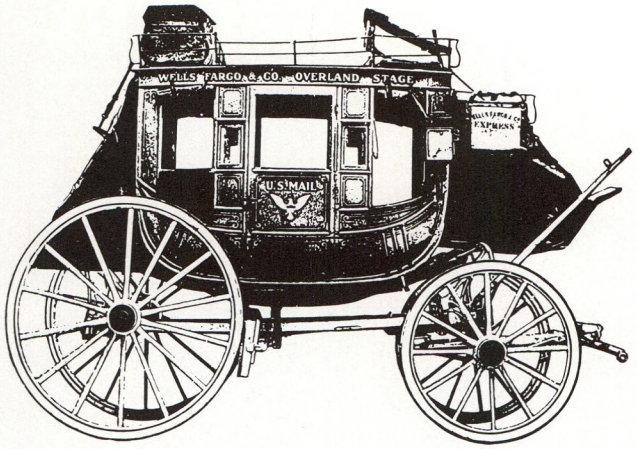

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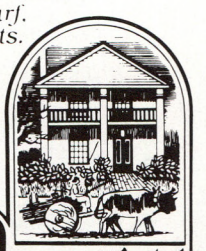

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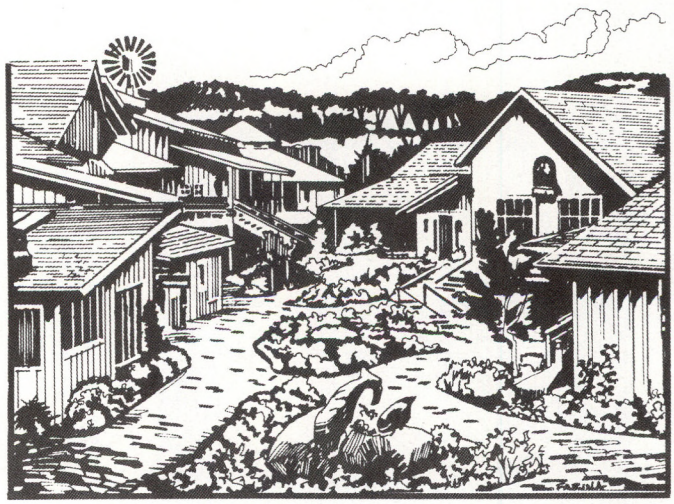

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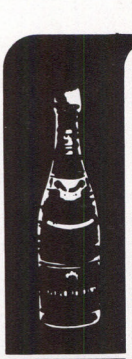

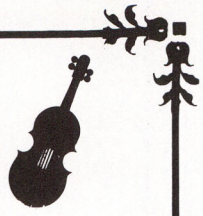

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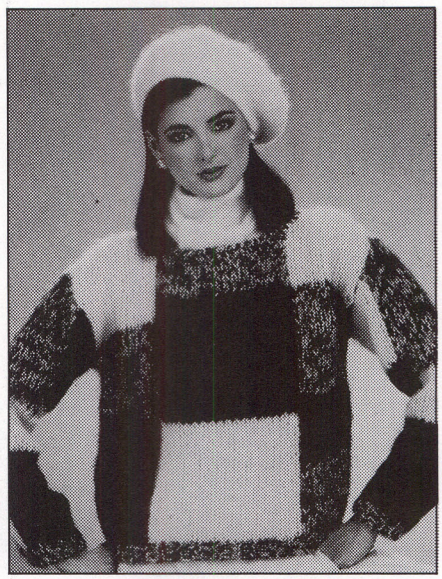

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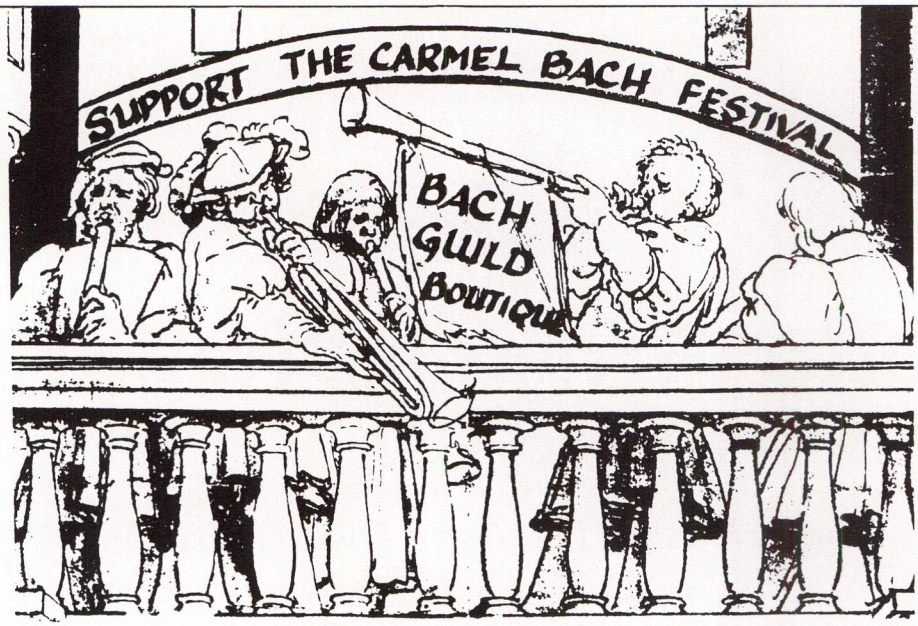

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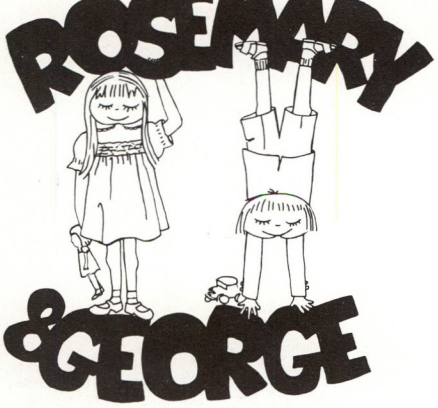

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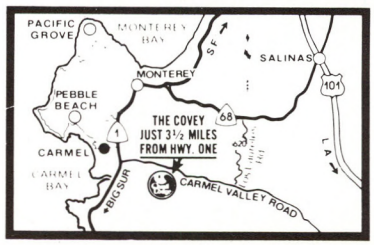

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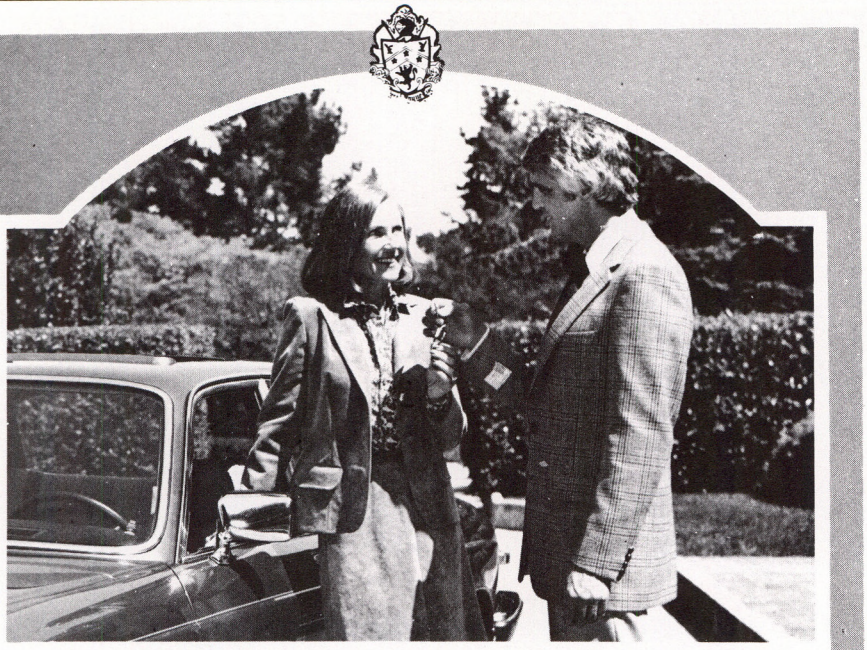

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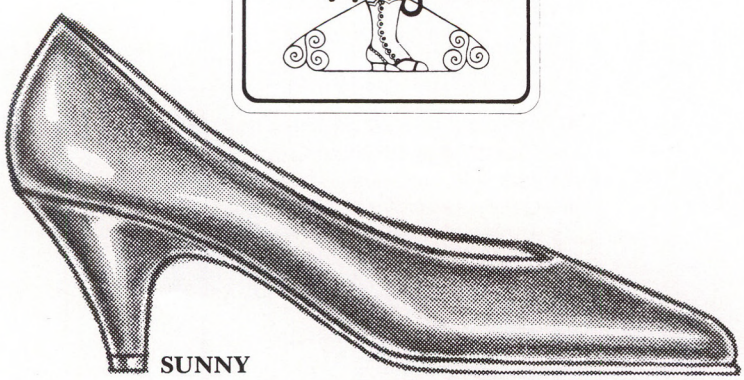

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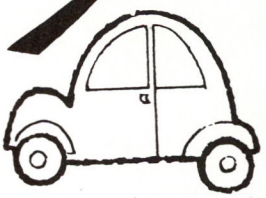

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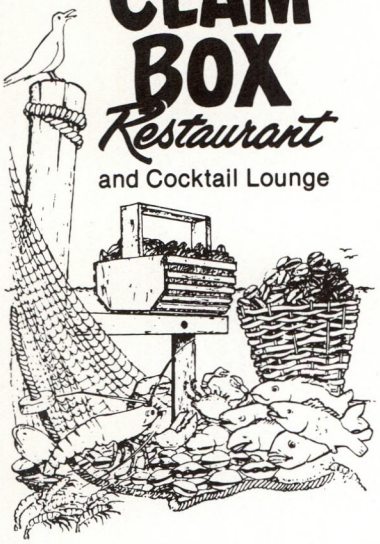

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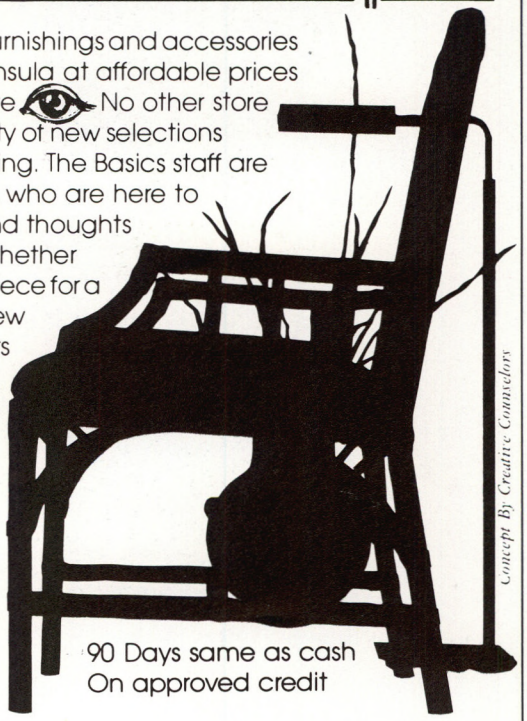

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How to get to Club Place *Drive south on Highway 1 to Carmel Valley Road. Proceed about 6 miles to Robinson Canyon Road. Turn right to Carmel Valley Ranch gatehouse and you will be directed from there. If in doubt, call us at (408) 625-5991.*

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